THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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record research

DIGGIN' THE GROOVES
BOB DAVENPORT
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- Kunstadt researches Kunstadt! page 3)

Blues Who's Who

ERNEST L. STEVENS

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*His Dance Orch.
*His nom-de-plume "Felix Falkenburg"
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Modern Eyes-zing
Bob Porter

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****SIGNATURE****
Masters Listing

FRASE - ABRAMS

CORRECTIONS and ADDITIONS to:
THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942
VOLUME I
BRIAN RUST

We complete Volume 1 and Start Volume 2

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Biographical Dictionary
Sheldon Harris
Illustrated.
Book Review
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BLACK PATTI (see p.4)

part three
"BLACK PATTI"
on the
American
Theatrical
Stage

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**** Command Performance ****
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-Madame Sissieretta Jones-
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DISCOVERY!
by Roy Evans
THE LADY WITH THE TAP
****
ELEANOR POWELL
ELEANOR POWELL
ELEANOR POWELL
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Music-KLEE Speaking!
Joe Klee
FROM "THE OPERA HOUSE No.2
Once upon a time.....
CAMEO ON STAGE...."

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RAGGING the CLASSICS
by JOHN SAM LEWIS

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* GEORGE BLACKER *
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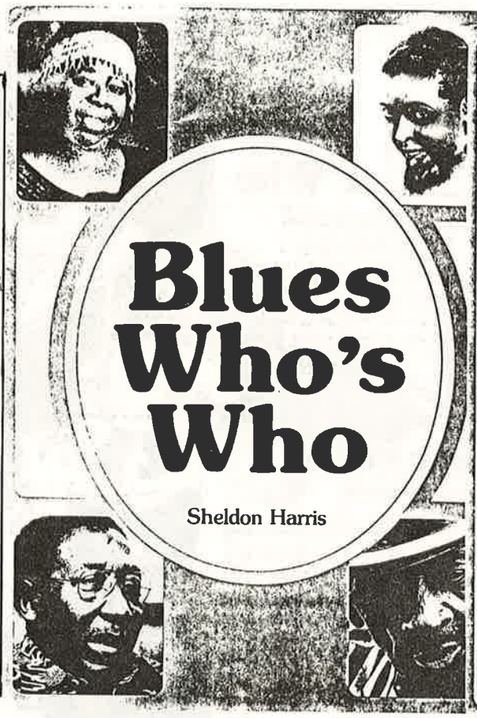
CHAMPION-HIT
man

(see page 7) (see page 10)

Congratulations to the author, SHELDON HARRIS and the ARLINGTON HOUSE publishers and the legion of music personalities who contributed their histories to Mr. Harris' indefatigable compiling skill in the preparation of this most elaborate biographical dictionary. Their vital statistics not only fostered our truly native American art form, the BLUES! - but provided the forging ingredients which are so evident in today's world-wide popular music scene. We have reproduced the information from the dust jacket of the volume as they succinctly give you an immediate comprehendible resume of the scope of this great work. We have also reproduced an illustrative sampling from this 775 page book in order to show the researching dexterity of Sheldon Harris. We chose Victoria Spivey's biog. because our Record Research Magazine was indeed privileged to publish more than 40 columns which were penned by this great lady of the Blues who was a RR staff member.

For further information on the availability of "BLUES WHO'S WHO" you can contact us.

-Len Kunstadt -RR



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—*Stanley Dance, jazz and blues critic, historian, and record producer*

"The most impressive mass of facts ever published on the blues: an essential guide to the lives and careers of traditional and contemporary blues singers as well as relevant stylists of rock, soul, jazz and folk music."

—Jim O'Neal, Co-Editor/Publisher, *Living Blues Magazine*, Chicago

About the Author:

SHELDON HARRIS was raised and educated in New York City. His interest in blues and jazz began in the 1930s. After attending blues-jazz history/appreciation classes under the direction of the late Dr. Marshall W. Stearns, noted jazz authority, Sheldon served twelve years with Dr. Stearns at the Institute of Jazz Studies in New York as secretary, assisting researchers, writers, fans, and students the world over. From 1963 to 1971, he served as blues editor for *Jazz and Pop Magazine*, a national publication covering the contemporary music scene. During the past twenty-four years, he has lectured on blues at various colleges and universities throughout the U.S. and has participated in several radio blues shows. Sheldon has written an extensive number of blues record album liner notes, has contributed articles to magazines, and has, on occasion, produced recording sessions and live concerts. Nearly eighteen years of research have gone into the compilation of *Blues Who's Who*.

Photo by Dennis Charlton Studios

A Biographical Dictionary of Blues Singers

SPIVEY, VICTORIA REGINA "*Vicky*"
(aka: Jane Lucas)

Courtesy Frank Driggs Collection

Born: Oct 15, 1906, Houston (Harris Co), TX
Died: Oct 3, 1976, New York, NY
Inst: Organ/Piano/Ukulele

Father was Grant Spivey who worked in own family string band; mother was Addie Smith, a nurse; one of 8 children; interested in music early learning piano as child and occasionally worked local parties, Houston, TX, during teens; worked as pianist at Lincoln Theater, Dallas, TX, 1918; worked in Lazy Daddy's Fillmore Blues Band/I.G. Tolen's Band & Revue, Dallas, c1918; worked w Blind Lemon Jefferson and others in gambling/gay houses/clubs in Galveston/Houston, TX, area, early 20s; rec OKeh label, St Louis, MO, 1926; rec w John Eby/Lonnie Johnson/King Oliver/Clarence Williams/Louis Armstrong/others, OKeh label, NYC, NY/St Louis, MO, 1926-9; worked as staff writer for St Louis Publishing Company, St Louis, 1927; toured as single working clubs/vaudeville houses from St Louis to NYC through 20s; worked Club Kentucky, NYC, 1927; app in HIT BITS FROM AFRICANA Revue, Lincoln Theater, NYC, 1927; worked Spider Web, Buffalo, NY, c1928; Metropolitan Theater, Chicago, IL, 1928; app in all-black musical film HALLELUJAH!, 1929; app w Dr Eva Jessye on (unknown) show, local radio, NYC, 1929; rec w Henry Allen Orch, Victor label, NYC, 1929; rec duets w Porter Grainger, Victor label, NYC, 1930; app w Eddie Hunter in revival of 4-11-44 musical comedy, Lafayette Theater, NYC, 1930; toured as director of Lloyd Hunter's Serenaders working colleges/dances/pavilions/radio remotes through Midwest and Southwest, 1930-1; rec Vocalion label, Chicago, 1931; rec w Lloyd Hunter's Serenaders, Vocalion label, Chicago, 1931; toured w Jap Allen Band working dances through Midwest, 1931; toured w DALLAS TAN TOWN TOPICS Revue working shows through Texas/Oklahoma, 1933; frequently worked as single (or with sisters) in vaudeville houses/burlehouses/theaters through mid-30s; toured w dancer Billy Adams working Minsky Burlesque circuit and other circuits through US/Canada from 1934; toured w Louis Armstrong through US, mid-30s; worked various revues, New Grand Terrace, Chicago, IL, mid-30s; rec Decca label, Chicago, 1936; rec (as "Jane Lucas") Vocalion label, Chicago, 1936; rec Vocalion label, NYC/Chicago, 1937, worked Bill Robinson's Miami Professional Club, NYC, c1938; app in musical revue HELLZAPOPPIN, RKO Palace/46th Street Theater/Winter Garden Theater, NYC, 1938-9, then toured with show; worked Abe & Pappy Club, Dallas, TX, 1940; toured one-nighters w Billy Adams working Mike DeLisa Club, Chicago, IL/The Palladium, Cleveland, OH/Normandy Club, Cleveland/others across US through 40s, briefly owned own club, East St Louis, IL, mid-40s; worked Small's Paradise, NYC, 1948; Apollo Theater, NYC, late 40s; app on local radio shows, NYC, early 50s; frequently worked Central Plaza/Stuyvesant Casino/Mayfair Lounge/other jazz spots, NYC, from early 50s; worked mostly in church affairs, NYC area, mid to late 50s; worked Jimmy Ryan's Club/Cinderella Club/Nick's/others, NYC, 1960; w Don Lambert, Wallace's Lounge, East Orange, NJ, 1960; w Lonnie Johnson, Gerde's Folk City, NYC, 1961; formed/rec Queen Vee label, NYC, 1961; rec w Buster Bailey/Lonnie Johnson/others, Bluesville label, NYC, 1961; app on MUSIC USA, Voice of America-radio, 1961; rec Folkways label, NYC, 1962, app on BOB MAXWELL Show, CBS-radio, 1962; worked Jimmy Ryan's, NYC, 1962, Eddie Condon's, NYC, 1962, Cinderella Club, NYC, 1962, Central Plaza, NYC, 1962; formed own jazz/blues label, Spivey Record Company, Brooklyn, NY, 1962 (and frequently rec with many blues performers to 1976); worked Carnegie Hall, NYC, 1962; app w Butch Cage/Willie B Thomas, LYRICS AND LEGENDS (ep: The Blues), WNET-TV, NYC (syndicated), 1963, toured w American Folk-Blues Festival working concert dates through England/Europe, 1963 (por shown on I HEAR THE BLUES, Granada-TV, England); rec w Sonny Boy Williamson (Alex Miller), Spivey label, Baden-Baden, Ger, 1963, rec Fontana label, Bremen, Ger, 1963; contributed articles to *Record Research/Sounds & Fury* magazines, 1963-6; worked Celebrity Club, NYC, NY, 1964; Blues Alley Club, Washington, DC, 1965; Summer Arts Festival, Sterling Forest, Tuxedo Park, NY, 1965, rec w Easy Rider Jazz Band, GHB label, Connecticut, 1966; worked Half Note, NYC, 1969; Chicago Blues Festival, Chicago, 1969; w Turk Murphy Band/Woody Allen, Earthquake McGoon's, San Francisco, CA, 1970; app on local TV/radio shows, San Francisco, 1970; app on FREE TIME, PBS-TV, 1971; worked Univ of Pittsburgh Blues Festival, Pittsburgh, PA, 1971; frequently toured college circuit working concert dates, 1971-4; rec instructional cassettes for Conn Instrument Company of Chicago (and served as blues advisor), 1971; active in recording young talent (like Danny Russo/Ralph Bush/Ted Stilles/Sugar Blue/Mark Ross/others), Spivey label, NYC area, from early 70s; worked Ann Arbor Blues Festival, Ann Arbor, MI, 1973; Philadelphia Folk Festival, Schwenksville, PA, 1973-4 (por 1974 concert shown PHILADELPHIA FOLK FESTIVAL, PBS-TV); Univ of Maine, Orono, ME, 1974; Upsala College, East Orange, NJ, 1974; New York Jazz Museum concert, NYC, 1974; Rutgers Institute of Jazz Studies concert, New Brunswick, NJ, 1974; app on local TV show, Paris, France, 1974, worked Chelsea House Cafe, Brattleboro, VT, 1975 (por rel Spivey label); w Dicey-Ross Band, Max's Kansas City, NYC, 1976; The Fugue, NYC, 1976; Dr Generosity, NYC, 1976; Fiesta Cafe/house, NYC, 1976, app on THE DEVILS MUSIC—A HISTORY OF THE BLUES (ep: Crazy Blues), BBC-1-TV, England, 1976, entered Beckman-Downtown Hospital where she died of internal hemorrhage, buried Greenfield Cemetery, Hempstead, NY; clip shown in ROOTS OF COUNTRY MUSIC & BLUES, KGO-TV, San Francisco, 1977

Personal: Married Reuben Floyd (c1928-early 30s); William "Billy" Adams (c1934-) who later served as manager, 1937. Married 2 other times. Her sisters Addie "Sweet Peas" Spivey/Elton "Za-Za" Spivey/Leona Spivey were singers

Billings: The Queen/Queen of the Blues

Songs: A Big One/A Bum Can't Do You No Good/The Alligator Pond Went Dry/Arkansas Road Blues/Beautiful World/Big Black Belt/Black Cat Blues/Black Snake Blues/Black Snake Swinger/Blood Hound Blues/Blood Thirsty Blues/By Yourself/Christmas Without Santa Claus/Closed Door/Detroit Moan/Dirty Women's Blues/Don't Care/Don't Trust Nobody Blues/Don't Worry About It/Dope Head Blues/Dreaming of You/Eagle and the Hawk/Funny Feathers/Furniture Man Blues/Garter Snake Blues/Go Tell My Other Man/Going Back Home/Going Blues/Good Sissages/Grant Spivey/Grow Old Together/Hoodoo Man Blues/How Do They Do It That Way?/I Can't Last Long/I Got Men All Over Town/I Got the Blues So Bad/I'll Never Fall in Love Again/I'm a Red Hot Mama/I'm Taking Over/Idle Hour Blues/It's a Mighty Poor Rat That Ain't Got But One Hole/It's Dangerous/Jet/Jook House Blues/Kazoo Papa Blues/Let Him Beat Me/Let's Ride Tonight/Long Time Blues/Low Down Friends/Moaning the Blues/Mosquito Fly and Flea/Murder in the First Degree/My Head Is Bad/No Papa No/Number 12 Left Me Roam/Organ Grinder Blues/Red Lantern Blues/Six Foot Daddy/Spider Web Blues/Sport Model Mama/Steady Grind/The Stevedore/TB Blues/TB's Got Me/Telephoning the Blues/That Man/Thursday Girl/Toothache Blues/(Can I) Wash Your Clothes/What Is This Thing They're Talking About?/Won't Need/You Are My Man/You Done Lost Your Good Thing/You're Going to Miss Me When I'm Gone

Awards/Honor: Awarded BMI Commendation of Excellence "for long and outstanding contribution to the many worlds of music," 1970

Infl by: Robert Calvin/Sara Martin/Bessie Smith

Infl to: Edith Johnson/Mary Johnson/Alice Moore/Carrie Smith

Quotes: "She's one of the last of a proud line of women classic blues singers whose vocal accomplishments have set the basic pattern for the singers of today"—Len Kunstadt, Bluesville album 1054

". . . many of her blues were grim tales of death, despair, cruelty and agony, underscored by her somber piano and stark Texas blues moans"—Jim O'Neal, *Living Blues* magazine, Nov 18, 1976

"As performer, she was in turn joyous, somber, coy and showy, theatrically mirroring the moods of her composition"—Amy O'Neal, *Living Blues* magazine, Sept 1976, p 5

References: Living Blues magazine, Sept 1976, p 5
Record Research magazine, May 1956, pp 3-6

Form 565.

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The Talking Records include reproductions of some of the lines in Rip Van Winkle, by Mr. Joseph Jefferson, senior. The humorous scene in the mountains, where Rip encounters one of Heinrich Hudson's men is contrasted with the pathetic meeting with his daughter after twenty years' absence. These records, aside from their dramatic merit are valuable as souvenirs of this great actor.

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(Sung in German)
By Mia Werber and Sigmund Kunstadt.

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1480 Der Lustige Ehemann —Otto Jul Bierbaum

TENOR SOLOS.
(Sung in German)
By Sigmund Kunstadt.

1425 Waltzlied from "Das Susse Madel"
1472 "Es war einmal" aus der Operette "Im Reiche Des Inca"—Paul Lincke
1476 Loblied der Polin aus der Operette "Der Bettelstudent" —C. Millocker
1473 Walzerlied Sei gepriesen du Lauschige Nacht, aus der Operette "Die Landstreicher"—Zellrer

Len Kunstadt researches Sigmund Kunstadt *****

Nearly 8-decades ago one of my relatives recorded for COLUMBIA RECORDS. In RR153/4 (Apr.'78) I requested his recordings or those in duet with MIA WERBER. An astute subscriber had one of the duets which I successfully negotiated for. I also found an old oa.Nov. 1903 4 page sup -and I utilized the portions that were of Kunstadt interest! Now, I'm not only seeking more of his romantic lieder warblings (the guy was pretty good!) but info on his background. I have some memories from my elders many years ago that he was sponsored by a rich Pittsburgh steel tycoon -however this could be supposition. To trace one's lineage back to 1903 with success, especially if Sigmund and Mia may have "rubbed musical shoulders" with actor, Joseph Jefferson and violinist, J. Kocian, would give me a case of ago intoxication..... LK

FROM

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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BLACK PATTI

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by Henry Henriksen

by Henry Henriksen

CHAPTER THREE

"BLACK PATTI" on the American Theatrical Stage

When she returned from her European tour Mme. Sissieretta Jones knew the barrier confronting her aspirations for the operatic stage, especially the Metropolitan. There were the insulting myths about the Negro as being shiftless, immoral, a black beast, dirty, and a criminal - with the press mocking his speech and exaggerating his crimes. Ridiculing the Negro was a popular past time! These attitudes to her race forced her to limit her repertory and turn from the concert to the theatrical in musical entertainment. Using her assigned name Black Patti, and with Voelckel and Nolan as managers, she became part of a theatrical group, THE BLACK PATTI TROUBADOURS, a company which she headed for 20 years. Mme. Jones and her Troubadours penetrated the urban and regional sections of America performing a minstrel and comedy format with a finale of an operatic kaleidoscope. Many a famous black entertainer either began or enhanced their career in the company of The Black Patti Troubadours.
*****The PRESS began to write about her theatrical troubadours.....

-The New York Clipper reported: THE TROUBADOURS HAD SUCCESS IN THEIR FIRST ENGAGEMENT at Proctor's Palace, June 13, 1896.(1)

-The New York Dramatic Mirror of Jan. 2, 1897 announced the Black Patti Troubadours were to perform at Indianapolis Indiana and Columbus Ohio.(1)

-The Argonaut of San Francisco of Feb. 14, 1898 reported the following:

"About the middle of February 1898, Mme. Sissieretta Jones, heralded as "Black Patti," appeared at the California Theatre with her Colored Troubadours. An Argonaut critic (Feb. 14, 1898) described their performance" a distinctly novel one, not like that of a regular minstrel troupe and approaching somewhat the lines of a farce-comedy." These last two phrases significantly emphasized the irony and futility contained in statements of Rice, Shepard, Haverly and a few others who had contended that minstrel shows would not give way before the encroachments of a new form of comedy. Quite substantial proof of these die-hards' error could be found in Mme. Jones "method for presenting the minstrels". It did not make her a millionaire; on the contrary it further demonstrated the inevitable degeneration of minstrelsy and the efforts of its practitioners to infuse it with new life by borrowing from rival elements' in the theatre.

The Black troubadours were minstrels by virtue of their make-up and by the inclusion of an olio in a performance otherwise alien to the minstrel tradition. There appeared nothing startling in their opening sketch, at Gay Cooney Island. It was a piece without semblance of plot, composed mostly of vaudeville specialty acts, songs and dances. During the olio Ernest Hogan sang several amusing songs, among which "All Coons Look Alike to Me," one of his own Compositions, and "Honey, You've made a Hit with Me" which were most popular. The olio concluded with a cakewalk in which the whole troupe participated. In place of the orthodox second part, Mme. Jones deluged her audience with opera, "ranging from Sextet from Lucia to Ave Maria, and Intermezzo from Cavalleria Rusticana."(2)

-Article published by The Colored American of July 9, 1898.

9 July 1898,
The Colored American
(Washington, D.C.)

Mme. Sissieretta Jones (Black Patti) is in great demand for special summer engagements, but she is loath to abandon her plans for perfect rest during the heated term. She will open her third starring season in September at the head of the Black Patti's Troubadours, under the management of Voelckel and Nolan. Mme. Jones commands the handsome salary of $500 per week, and is one of the best drawing cards on the road.

This program was highly successful in Seattle, also in St. Paul and Minneapolis Minnesota and the Canada Opera House in Toronto.

The farce "A Filipino Misfit" was presented between 1898 to 1902. In this new play more stress was made for more purpose and progression, and the basic comical quality was still a focus around which all other forces rotated.

As the new century appeared humor changed; the rowdy and uncouth humor was displaced by an artificial and refined humor.

Mme. Jones Troubadours were original by renewed skits each season which introduced the new coon-song and ragtime along with the operatic air. At a presentation of "At Jolly Coon-ey Island" in Seattle, Washington by the Troubadours in 1898 Mme. Jones sang "The Enchantress". There was also a minstrel format and an operatic kaleidoscope with final singing by Mme. Jones of selections from Cavalleria Rusticana, Faust, Il Trovatore and Lucia di Lammermoor.

-The Colored American of Washington D.C. gives a description of the Troubadours at the Grand Opera House: (3)

14 May 1898,
The Colored American
(Washington, D.C.)

BLACK PATTI'S TROUBADOURS

Black Patti (Mme. Sissieretta Jones), who for several years past has won the highest lyric honors on the concert stage, and who is endowed with a marvelous voice, sweet in quality and of extensive range, has abandoned the concert stage in favor of comedy, vaudevilles and opera. This great singer is the star of "The Black Patti's Troubadours," an organization comprising fifty celebrated artists and which is said to be the most imposing aggregation of colored performers ever organized. The stage entertainment offered by this company is attractive, sensational and novel. It embraces comedy, burlesque, ballet, vaudeville and opera presented with appropriate scenery, elegant and costly costumes and all the necessary stage surroundings requisite for a perfect and artistic performance.

"At Jolly Coney Island" is the title of a merry and laugh-provoking skit which serves as a curtain raiser and vehicle to give free rein to the company's comedy and singing forces. This travesty is followed by a great vaudeville olio and selections from the various standard grand and comic operas. In the operatic olio Black Patti has great opportunities to display her wonderful voice. She sustains the principal roles of *The Grand Duchess, Carmen, Bohemian Girl, Trovatore, Lucia, Maritana, Tar and Tartar,* and *The Daughter of the Regiment.* The rendition which she and the entire company give of this repertorical opera selections is said to be incomparably grand. Not only is the solo singing of the highest order, but the choruses are rendered with a spirit and musical finish which never fail to excite genuine enthusiasm. The work of Black Patti and the company has received the highest marks of public approval, and the forthcoming performances here will doubtless be highly appreciated. The Troubadours will be at the Grand Opera House for one week, beginning Monday evening, May 16.

-Notice of Troubadours preparing for the Paris Exposition: (4)

20 May 1899,
The Colored American

"Black Patti" and her Troubadours will go to the Paris Exposition. They are already brushing up on their "parlez vous Francais," preparatory toward invading the land of the Napoleons and grape juice.

-The Detroit Free Press, Sept. 25, 1899. Says: The Troubadours opened with a "Rag-time Frolic at Ras-bury Park." The skit was followed by an olio, the final was the operatic featuring Mme. Jones in selections from Cavalleria Rusticana, Chimes of Normandy, Faust and Tannhauser etc. Such an improved program was recognized by its artistic competency, by its unified form with a beginning, a middle and an end.(5)

-The Troubadour performance at St. John, New Brunswick was described by the Evening Mail Sept. 11, 1900:(6)

"The program began with a very funny ragtime comedy skit called a Darktown Frolic on the Rialto....and the specialties were of the very best and immensely pleasing."

(1) New York Clipper (6-13-96) and New York Dramatic Mirror (1-2-97)
(2) San Francisco Theartre Research - WPA Project
Artists and Writers Vol.13(Courtesy of Minneapolis Anthenauem) -1939
(3) The Colored American (May 14, 1898)
(4) Ibid (May 20, 1899)
(5) Detroit Free Press-Sept. 25, 1899
(6) Evening Mail-New Brunswick (St. John) -Sept.11,1900

-Patti's Troubadours in the Mid-West at the Grand Theatre St. Paul, Minn.(7)

SATURDAY, OCTOBER 19, 1901.
ST. PAUL DISPATCH.

BLACK PATTI and Company at the Grand.....

BLACK PATTI AND COMPANY.

An Attractive Aggregation for the Grand the Coming Week.

After an absence of two years, there is announced for a visit to the Grand the coming week, commencing tomorrow night, the famous organization, Black Patti Troubadours. During the past six years they have fairly carried the country by storm through their plantation melodies, merry jests, characteristic dances, grizzling cake-walks and superb operatic ensemble singing.

Every year they bring out new faces and new features, and it is said that their offerings for this season far excel all previous ones. The personnel of the company comprises two score or more, including the most talented stage artists known among the Afro-American race.

Black Patti (Mme. Sissieretta Jones), whom nature has endowed with a marvelous voice, is the stellar attraction, and John Rucker, the "Alabama Blossom," the best of all comic singers and funniest colored comedian alive, is the co-star.

Among the other prominent specialty performers are the Ver Vallen, musical wonders; Mack Allen, a black-wire phenomenon; the Stokes trio of pickaninny dancers and singers; James Crosby, the clongated eccentric; Mattie Phillips, the "unbleached soubrette," and champion cake-walker of the world; Laura Bailey, the Charleston Gal; Sarah Green, the Indiana nightingale; James Lightfoot, the wonderful baritone; Anthony Byrd, the Black Edward de Reske; James P. Read, the bass profundo; the famous Troubadour quartette, the chorus and the smart back dancing and cake-walk contingent.

The stage scheme is new this season, "A Filipino Misfit" is the title of the new opening skit. Here is where hilarity and song, buck dance and cake-walk reign supreme.

A very strong olio follows, including specialties, and Black Patti in a new selection of classic ballads and sweet melodies of the Jenny Booth.

A special feature of the performance in this city will be a cake-walk contest, open to all comers, for gold medal prizes.

BLACK PATTI
The Head of the Company at the Grand.

Commenting on a performance of Mme. Jones Troubadours, it states that, "there was a fine audience of both white and colored people the latter taking the upper portion of the house."(8)

-On November 13, 1903, The New Orleans Times-Democrat cited a letter as follows:

"A theatrical performance presented by Negroes in a white theatre before a white or a mixed audience is utterly and hopelessly reprehensible. At this particular period, when President Roosevelt's ill-considered attitude to the Negro has forced the South to accentuate the color line, and resent any attempt to trespass upon social ground which it defines such a performance becomes an ethical offense:(9)

The "ill considered attitude" by President Roosevelt was shown by a dinner invitation to Dr. Booker T. Washington, a Negro educator and American citizen. The group attacked was a troupe, managed by Klaw and Erlanger "Smart Set", a group of all-Negro cast of international reputation; comedians make their white brothers look like cheap performers, and a chorus of dark-skinned beauties who in the ensemble are singularly beautiful to look upon. The writer of the letter to Times-Democrat further appealed to the white patrons and asked them to boycott the performance of "Smart Set" since such show should be restricted to Negro theaters, for the practice of offering them to the white public is pernicious and not be permitted to obtain."(10)

Treatment of this type of all-Negro troupes and the Negro section of the audiences attending performances was not confined to the South but became the standard (with gradations) all over the country.(11)

Musical comedy was molded into a unified whole from 1903 to 1910, In Dahomey, such a musical-comedy aroused Broadway in 1903 was presented by Williams and Walker Company before the King and Queen and a host of diplomatic dignitaries in England's Palace Gardens.(12)

Mme. Jones Troubadours was discussed by the Atlanta Constitution because of its refined, darky humor by John Rucker, the Alabama Blossom, and a score of funsters.(13)

The Troubadours in the Far West in 1904.(14)

Black Patti Troubadours at the California Theatre
1904 Period

In 1904 Edward Ackermann assumed the management of the California. Opening the January season was Black Patti, who enjoyed such popularity some seasons before. Interesting is the Evening Post's comment about her of January 6th:

"Not only has she appeared before more royal potentates than any other prima donna, but she enjoys the unique distinction of having appeared at more consecutive performances than any living singer. From August 10, 1896, to the present time she has sung 2,408 times, and during that period has only missed one matinee...She is a woman of magnificent physique.

Black Patti and her dusky troubadours at the California Theatre take one back to the brightest days of the old South when buck and wing dances and plaintive Negro melodies supplied the favorite plantation pastimes. The atmosphere of the South is here. Now and then a capital Negro dancer crosses the local stage, but it is rare that a whole troupe of double-jointed, supple, lightning-motioned darkies ever did the breakdown...Mme. Sissieretta Jones, or Black Patti, nas a wonderful voice, best in the simple melodies of the South, yet equal to difficult selections from the grand opera...Her singing in "Rose's Honeymoon" and in the finale "Queen's Lace Handkershief" was charming. Yet one might wish for more of the simple melody and less of the operatic, for in her own field Black Patti would be hard to equal."

During the year 1907 The Troubadours were billed at the Bijou in Minneapolis on April 21st at Blarneys in Pittsburgh May 3rd and at the Empire, in Pittsburgh in May, at the Majestic in Fort Wayne on May 5th, and Los Angeles on February 11th.(15)

In 1909 The Negro audience became strong and it demanded reformed production (as for example a production founded on and which conformed to the age reflecting new strides by the black man in America).

Another transition developed by the affiliation of Bert Williams with the Follies, of the new Harlem emphasis on the comedy, Shakespearean revival, and plays on Negro life. In these transitional shows in 1908, Cole and Johnson presented "The Red Moon", a Negro and American Indian theme. Freeman (Indianapolis, Nov. 29. 1908) describes this show as follows: "The "Red Moon" is founded on the old superstitions of both races that furnish the characters of the comedy. The red moon is an omen of bad luck with the old-fashioned Negro, and when the moon shines red, to the Indian it is the Great Spirits call for them to follow the war-path.

The play is centered around the life of a Negro-Indian half-breed girl, a ragtime pianist, and a shabby-genteel coon show manager.(16) Rosamond Johnson composed the music for this show and featured Abbie Mitchell."

-"Mr. Lode of Coal", the monologue, was presented in 1909 starring Bert Williams and George Walker.(17) Defender Chicago, Oct. 1, 1909

-The show "Prince Bungaboo" was still playing in 1908 and the "Blackville Stroller", written by Tutt Whitney, was a new show in production.

-Work pioneered by the Troubadours reached its highest point in the Williams and Walker production "Bandanna Land" in 1908-1909.

"A trip to Africa" was presented in 1910 with favorable reviews by Columbus Dispatch, Boston Transcript.(18) In 1911 a skit entitled "In the Jungles" was given creditable reviews by the Cincinnati Commercial and Louisville Herald in August and September.(19)

More on Black Patti:

"There is probably no colored singer of the present day as well known to the American public as is the dusky warbler, who has made several tours of the world and has created a furor in many regions by reason of her wonderful accomplishments:(20) May 18, 1912.

"Captain Jasper", the skit interpreted by the Troubadours, was greeted with enthusiasm by the Indianapolis Star and Louisville Times, New York Age and Fort Worth Star Telegram. The New York Age stated that the Troubadours were in their seventeenth year on the stage with a record as "one which no other performers in this country would boast." Patti's company always had a long season, usually opening in August and closing in May. - year after year touring the South, Southwest, Middle West,-West and North. (21)

Madame Jones' manager, Mr. Voelckel, announced the company would continue an 18th season. They had support from Negroes and whites and their format had changed to meet the entertainment demands of the time.

"Lucky Sam from Alabam" was announced as "The colored song-bird is seen with her own comedy company in a musical attraction". Mme. Jones became a part of the cast for the play, hence the operatic kaleidoscope" was no longer needed and it does not appear on this three act play of 1914-15 program.

(7) St. Paul Dispatch-Oct. 19, 1901
(8) State (Columbia, So. Carolina) 1901
(9) New Orleans Times Democrat 11-13-1903
(10) New Orleans Times-Democrat 11-13-1903
(11) New York Herald-2-21-1903
(12) New York Sun-(The Negro on the Stage)
(13) Atlanta Constitution
(14) (San Francisco Theatre Research 1904) from Minneapolis Anthenaeum
(15) Fort Wayne Journal-Gazette May 5, 1907
(16) Freeman, Indianapolis (11-29-1908)
(17) Defender Chicago-10-1-1909
(18) Columbus Dispatch-Boston Transcript (1910)
(19) Cincinnati Commercial & Louisville Herald. (1911)
(20) Dramatic Mirror (5-18-1912)
(21) New York Age (5-31-1913)

(continued on page 24)

George Blacker's Parade of "CHAMPIONS" 1925-1930

(cont'd from RR169/79)

Catalog number	Master number and Take	Title	Artist (pseudonym un-masked)
15754	GE 15213B GE 14750B	Loose Like That Seven Men Blues	Lucy Ross(Alura Mack) do.(do.)
15755	GE 14981A GE 14161A	Rummin' Wild Wayward Girl Blues	The Charleston Blues Trio(Southern Blues Singers) Lottie Everson & her Buddy(Lottie Kimbrough & Winston Holmes)
15756	GE 14999A GE 14983B	Mistreated Mamma Blues Givin' It Away	Ruby Rankin & George Hamilton(Ivy Smith & Charlie Davenport) George Hamilton(C. Davenport)
15757	GEX 2253 GEX 2251	Love is in the Air When My Dreams Come True	The Georgia Collegians('Willie do.(do.) /// Creager & his Orch.)
15758	GEX 2260A GEX 2261	Stingin' in the Rain That's You, Baby	Joe Morris & his Orch.(The Uni- do.(do.) /// versity Orch., Sam Lanin, dir.)
15759	GE 15276B GE 15277B	Hard Luck Chicago Rhythm	Red Owens & his Gang(Floyd Mills do.(do.) /// & his Marylanders)
15760	GEX 2264 GEX 2266A	Jericho Baby, Oh Where Can You Be?	Dick Burton & his Orch.(Carl Fen- do.(do.) /// ton & his Orch.)
15761	GE 15175 GE 15176	The Wedding of the Painted Doll/Ellis Sims & his Orch.(Bill An Old Italian Love Song	do.(do.) /// Stoess & his Miami Ramblers, of MIN)
15762	GE 15238A GE 15108	S'posin' You're Just Another Memory	Wallace Jones(Thomas Warner) do.(do.)
15763	GE 15268C GE 15197A	Pagan Love Song My Dear	Walter Douglas(Howard Hafford) do.(do.)
15764	GEX 2262A GEX 2263A	Then We Canoe-ple-Oodle Along/Ted & Ted(Macy & Smalle) Here We Are	do.(do.)
15765	GE 15264 GE 15263A	Honey Blue Hawaii	The Pulani Trio(Lei's Royal do.(do.) /// Hawaiians)
15766	GEX 2228 GEX 2229	Jack of All Trades How to Make Love	Carson Robison do.
15767	GE 15048 GE 15057B	Waitin' for a Train Lullaby Yodel	Lee Landon(Roko Rice) do.(do.)
15768	GE 14995 GE 14998A	Goin' Crazy Back Up and Push	The Augusta Trio(Shore's South- do.(do.) /// ern Trio)
15769	GE 15192A GE 15193	The Virginia Possum Tamers Makin' Licker - Pt. 1 do. - Pt. 2(R.F.C. Makin' Licker)	Va. Possum Tamers(Paul Miles & the Red Fox Chasers) do.(do.)
15770	GE 15124A GE 15121	Gonna Raise a Ruckus Tonight My Wife's Gone to the Country	The Kentucky Serenaders(Patterson, do.(do.) /// Caplinger & the Dixie Harmonizers)
15771	GE 15171 GE 15169	Angels in Heaven Know I Love You Will the Angels Play Their Harps for Me?	Dan Hughey(Bradley Kincaid) do.(do.)
15772	GE 14943 GE 14940	The Cat's Got the Measles and the Dog's Got Whoopin' Cough The Bald-Headed End of a Broom	Jim Taylor(Walter Smith) do.(do.)
15773	GE 14532A GE 14541	Keep Holding On Where We'll Never Grow Old	Goodman Sacred Singers(MacDonald do.(do.) /// Quartette)
15774	GE 15180A GE 15181	Crossin' Beale Street Memphis Rhythm	Burton & Moman(Alabama Jim & do.(do.) /// George)
15775	GE 15116 GE 15115	I Ain't Puttin' Out Nothin' Blues Cotton Belt Blues	Lucy Ross(Alura Mack) do.(do.)
15776	GE 14898 GE 14900B	Texas Wild Cat Chase Sunrise on the Farm	Freeman('The Cotton Belt Porter') do.(do.) /// Stowers)
15777	GEX 2272 GEX 2271	I'm in Seventh Heaven Used to You	Joe Morris & his Orch.(The Uni- do.(do.) // versity Orch., Sam Lanin, dir.)
15778	GEX 2265 GEX 2274	The Rainbow Man Now I'm in Love	Dick Burton & his Orch.(Carl Fenton & his Orch.) Bud Carson & his Collegians(The Tin Pan Paraders)
15779	GEX 2276A GEX 2252B	Believe It or Not I'll Always Be in Love with You	Bud Carson & his Collegians(The Tin Pan Paraders) Georgia Collegians(Willie Creager & his Orch.)
15780	GE 15241A GEX 2259B	Birmingham Bertha Am I Blue	Slemer's Collegians(Eddie Slemer & his Orch.) Joe Morris & his Orch.(The University Orch., Sam Lanin, dir.)
15781	GEX 2279A GEX 2280A	Don't Hang Your Dreams on a Rainbow Wouldn't It Be Wonderful?	Lou Tanner & his Band(Ernie Golden & his Orch.) do.(do.)
15782	GE 15374A GE 15378	Little Pal I'm in Seventh Heaven	Wallace Jones(Thomas Warner) Howard Hafford
15783	GE 15377A GE 15239B	Sleepy Valley Miss You	Wallace Jones(Thomas Warner) do.(do.)
15784	GEX 2237A GEX 2269B	When My Dreams Come True Lonely Little Cinderella	Kenneth Patton(Norman Wallace) do.(do.)
15785	GE 15341A GE 15342A	Be Good to Your Mother My River of Dreams	Billy Cullen do.
15786	GEX 1369A GEX 1403A	A Perfect Day Juanita	Norman Terrill(Charles Harrison) The Manhattan Quartet(Harrison Qt.)
15787	GE 15172 GE 15163A	Let That Mule Go 'Aunk! Aunk!'/Dan Hughey(Bradley Kincaid) Happy Days Long Ago	do.(do.)
15788	GE 14918 GE 14920	The Devil in Georgia Deer Walk	Fiddlin' Jim Burke(Doc Roberts w. do.(do.) /// Asa Martin)
15789	GE 15191A GE 15189A	Son of a Gun Biscuit Jim	Moonshine Dave('Sunshine' Pritchard) do.(do.)
15790	GE 15204 GE 15202A	Virginia Bootleggers Little Sweetheart Pal of Mine/do.(Cranford & Thompson with the	Virginia Possum Tamers(Paul Miles & his Red Fox Chasers)
15791	GE 15316 GE 15318	Over the Hills to the Poor House The Grand Roundup	Enos Wanner(W.C. Childers) do.(do.)
15792	GE 15339 GE 15337A	Hungry Hash House Blues When We Meet on the Beautiful Shore	Luke Baldwin(Bill Cox) do.(do.)
15793	GE 15228A GE 15230	Where the Soul Never Dies What is He Worth to the Soul?	Ozark Mountain Sacred Singers(Blue do.(do.) /// Ridge S.S.)
15794	GE 15309A GE 15305	Somebody's Been Usin' That Thing - # 2 My Texas Blues	Smokehouse Charley(Georgia Tom) do.(do.)
15795	GE 15325 GE 15326	Street Walkin' Blues Moanin' Piano Blues	George 'Fanbone' Ruthers(F.T. do.(do.) /// Thomas)
15796	GE 15324 GE 15323A	Wash Board Rub Pork Chop Stomp	Porkchop Johnson(Isoloms 'Pork- do.(do.) /// chop' Green)
15797	GEX 2306A GEX 2305A	For Someone I Love The Moonlight March	Champion Dance Kings(Elmer Grosso do.(do.) /// & his Orch.)
15798	GEX 2283B GEX 2285A	Gotta Feeling for You Lisa	Lou Gold & his Orch. do.(do.)
15799	GEX 2300 GEX 2299	In My Indiana Home True Blue Lou	Dick Burton & his Orch.(Carl Fenton do.(do.) /// & his Orch.)
15800	GE 1538F GEX 2304A	Lonely Miss You	Ellis Sims & his Orch.(Mr. Stoess & his Miami Ramblers) Champion Dance Kings(Elmer Grosso & his Orch.)
15801	GE 15433A GE 15432A	Just a Little Glimpse of Par-/Bobby Hall & his Orch.(Ducky adise If You Like Me(Like I Like You/do.(do.)	Yountz & his Orch.)
15802	GEX 2339A GEX 2338A	I Lift Up My Finger and I Say/Bud Carson & his Collegians(The 'Tweet Tweet' 's Been a Long Time In Be- tween Time	Tin Pan Paraders do.(do.)
15803	GEX 2330A GEX 2331A	Or What Have You Ain't Misbehavin'	Sam Lanin & his Orch.(The Univers- do.(do.) /// ity Orch., S.Lanin, dir.)
15804	GEX 2325A GEX 2333A	The World's Greatest Sweetheart is You Where the Sweet Forget-Me-Nots Remember	Champion Dance Kings(Elmer Grosso & his Orch.) Joe Morris & his Orch.(The Univers- ity Orch., Sam Lanin, Dir.)
15805	GE 15426 GE 15427	Longing for Home When You're Nobody's Boy But Your Mother's	Jerry Ellis(Jack Golding) do.(do.)
15806	GEX 2334A GEX 2303	My Song of the Nile Junior	Kenneth Patton(Norman Wallace) do.(do.)
15807	GEX 2327 GEX 2329A	Last Night, Honey* It's Unanimous Now	Arthur Fields do.
	(*NOTE: The title entered in the ledger against this mx. no. is "I Only Wish I Had You With Me")		
15808	GE 15423 GE 15422A	Born in Hard Luck The Talkin' Blues	Joe Smith(Harmon Canada) do.(do.)
15809	GE 15194A GE 15195	The Virginia Possum Tamers Makin' Licker - Pt. 3 do. - Pt. 4	Virginia Possum Tamers(Paul Miles & his Red Fox Chasers) do.(do.)
15810	GE 15320 GE 15317	Your Mother's Always Waiting Don't Grieve Your Mother	Enos Wanner(W.C. Childers) do.(do.)
15811	GE 15333A GE 15334A	Daddy and Home My Old Pal	Luke Baldwin(Bill Cox) do.(do.)
15812	GE 14934 GE 14935A	I'll Remember You, Love, in My Prayers I Ain't Gonna Grieve My Lord	Jim Taylor & Bill Shelby(Smith & Woodleff) do.(do.)

(to be continued)

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Catalog number	Master No. and Take	Title	Artist(pseudonym un-masked)
15813	GE 14538A GE 14543A	A Happy Band Hallelujah! He's Mine	Goodman Sacred Singers(McDonald do.(do.) /// Quartet)
15814	GE 15392 GE 15395A	Shake It, Daddy I Ain't Givin' Nobody None	Flossie Brown(Mae Glover) do.(do.)
15815	GE 15310 GE 15308	Fig Meat Blues Suicide Blues	Smokehouse Charley(Georgia Tom) do.(do.)
15816	GE 15394 GE 15399	That White Mule of Sin The Heavenly Airplane	Rev. Jones & Congregation(Rev. Geo. do.(do.) /// Jones & C.)
15817	GEX 2362A GEX 2359A	Bottoms Up Bigger and Better than Ever	Lou Gold & his Orchestra The Champion Dance Kings(Elmer Grosso & his Orch.)
15818	GEX 2349A GEX 2350A	By the Way Same Old Moon	Lou Tanner & his Band(Ernie Golden do.(do.) /// & his Orch.)
15819	GEX 2361B GEX 2282A	Pretty Little You Tip-Toe Thru' the Tulips	The Champion Dance Kings(Elmer Grosso & his Orch.) Jack Davidson & his Orch.(Ernie Golden & his Orch.)
15820	GEX 2364A GEX 2326A	Why Can't You Love That Way? The Flippity Flop	Lou Gold & his Orch. Bob Nichols & his Orch.(Elmer Grosso & his Orch.)
15821	GE 15578A GEX 2324B	Let Me Have My Dreams In the Rush of the Night	Jack Pierce & his Boys(Ray Bahr & his Music) Bob Nichols & his Orch.(Elmer Grosso & his Orch.)
15822	GEX 2360A GEX 2363A	Waiting at the End of the Road/Bob Nichols & his Orch.(Elmer Loveable and Sweet	Grosso & his Orch.) Lou Gold & his Orch.
15823	GEX 2351A GEX 2352B	Just You, Just Me How Am I to Know?	Lou Tanner & his Band(Ernie Golden do.(do.) /// & his Orch.)
15824	GE 15486A GE 15485A	It's You Sw'ry Day Away from You	Walter Douglas(Howard Hafford) do.(do.)
15825	GEX 2365 GEX 2366A	Old Virginia Moon Lonely Troubador	Ted & Red(Macy & Smalle) do.(do.)
15826	GE 15489 GE 15488A	The World's Greatest Sweetheart/Jerry Ellis(Jack Golding) is You When We Get Together in the Moonlight	do.(do.)
15827	GE 15490 GE 15491	Used to You Why Can't You?	Walter Scott(Sam Martin) do.(do.)
15828	GE 15636A GE 15637	Rankin' Rag Louisiana Hop	Uncle George Green & his Boys(Mal- do.(do.) /// ter Coon & his Joy Boys)
15829	GEX 2230A GE 15330	Barnacle Bill the Sailor Nigger Loves a Watermellon(Sic)	Carson Robison do.(do.) /// Lake Baldwin(Bill Cox)
15830	GE 15312B GE 15319	Workin' Habits Put Me Off at Buffalo	Enos Wanner(W.C. Childers) do.(do.)
15831	GE 15632 GE 15633A	The Boy's Best Friend Come Home, Father	Ray Elkins(Walter Coon) do.(do.)
15832	GE 15290 GE 15291B	Little Mamie My Mother's Grave	Wallace Grey(Connie Bird) do.(do.)
15833	GE 15580A GE 15582	My Redeemer Lives My Prayer	Carolina Gospel Singers do.
15834	GE 15303 GE 15306A	Eagle Ridin' Papa Broke Man's Blues	Smokehouse Charlie(Georgia Tom) do.(do.)
15835	GE 15498A GE 15497A	Everybody Likes That Thing It's Just All Right	Johnson & Jackson(Memphis Sam do.(do.) /// & John)
15836	GE 15505A GE 15506A	He Don't Mean Me No Harm You Got Another Thought Comin' to You	Charles Davenport & Ivy Smith do.(do.)
15837	GE 14711 GE 14899	Railroad Blues Medley of Blues (intro.: 'All Out & Down; Old Time Blues; Fog in the Mountain')	Freeman Stowers do.
15838	GEX 2376A GEX 2375	Clowning I Gotta Have You	Bud Carson & his Orchestra(The do.(do.) /// Tin Pan Paraders)
15839	GEX 2389A GEX 2387B	When the Real Thing Comes Your Way Miss Wonderful	Sam Lanin & his Orch.(The Univers- ity Orch., Sam Lanin, dir.) do.
15840	GE 15706A GEX 2374A	Piccolo Pete Scotchie	Howard Thomas & his Orch. Bud Carson & his Orch.(The Tin Pan Paraders)
15841	GEX 2369A GEX 2368B	Steppin' Along Too Wonderful for Words	Dick Burton & his Orch.(Carl do.(do.) /// Fenton & his Orch.)
15842	GEX 2372A GEX 2388A	Hang On to Me Somebody Mighty Like You	Joe Morris & his Orch.(The Univers- do.(do.) // ity Orch., Sam Lanin, dir.
15843	GEX 2340A GEX 2337A	I'm Minding the Long Way Home/Bud Carson & his Collegians(The If I Were You, I'd Fall in Love with Me	Tin Pan Paraders) do.(do.) ///
15844	GE 15725A GE 15771	Things We Want Most are Hard to Get Melancholy	Walter(**)Douglas(Howard Hafford) Freddy Stone
	(**NOTE: First name dropped from list, but this pseudonym was used in a previous Hafford side — mx. 15268A)		
15845	GEX 2395A GEX 2396B	If I Had a Talking Picture of You Sweetheart, We Need Each Other	Irving Kaufman do.
15846	GE 15726B GE 15727	If I Can't Have You Someone	Walter Douglas(Howard Hafford) do.(do.)
15847	GEX 2378A GEX 2394A	Love Me Smiling Irish Eyes	Arthur Fields Irving Kaufman
15848	GEX 2381 GEX 2382	Left My Gal in the Mountains Railroad Boomer	Robinson(sic) & Luther do.
15849	GEX 2384A GEX 2382A	Shut the Door, They're Comin'/Macy & Smalle Through the Window Oh What a Pal was Whoosis'	do.
15850	GE 15785A GE 15787	Old Virginia Moon On the Beach at Waikiki	The Pulani Trio(Lei's Royal do.(do.) /// Hawaiians)
15851	GE 15734A GE 15735A	Cindy My Little Home in Tennessee	Dan Hughey(Bradley Kincaid) do.(do.)
15852	GE 15783A GE 15782A	In the Jail House Now Frankie and Johnnie	The West Virginia Rail Splitter(The do.(do.)/// Arkansas Woodchopper)
15853	GE 15329 GE 15331	California Blues The Moonshine in the Hills	Luke Baldwin(Bill Cox) do.(do.)
15854	GE 15522 GE 15523	When the Roses Bloom Again for the Bootlegger* The Virginia Moonshiner	Jesse Coat(Asa Martin) do.(do.)
	(*NOTE: The title given in the ledgers against this master number is 'I'll Be With You When the Roses Bloom Again'. ???)		
15855	GE 15573A GE 14937	On the Banks of That Silvery Stream The Old Schoolhouse Playground	Roland & Young(Andy Patterson & Warren Caplinger) Jim Taylor & Bill Shelby(Smith & Woodleff)
15856	GE 15696A GE 15687	We Will Rise and Shine Jesus Paid It All	Carolina Gospel Singers do.
15857	GE 15501A GE 15502	Wringing and Twisting Papa Got Jelly on My Mind	Ruby Rankin(Ivy Smith) do.(do.)
15858	GE 15396A GE 15393	Gas Man Blues Fig Meat Papa	Flossie & Duke Brown(Byrd & Glover) Flossie Brown(Mae Glover)
15859	GE 15709A GE 15712A	Mother-in-Law Blues Going Away and Leave My Baby	Ted Ross(Horace Smith, acc. by Syd do.(do.) /// Valentine's Patent Leather Kids
15860	GE 15552D GE 15554	Sympathizing Blues Dying in the Electric Chair	James Flatt(Teddy Moss) do.(do.)
15861	GE 2506A GEX 2504A	Lady Luck A Little Kiss Each Morning	San Lanin & his Orch.(The Univers- do.(do.) // ity Orch., S. Lanin, dir.
15862	GEX 2489A GEX 2490A	When You're Counting the Stars/Lou Tanner & his Band(Ernie Golden Alone Little by Little	& his Orch.) do.(do.)
15863	GE 2501B GEX 2499B	I May Be Wrong Don't Ever Leave Me	The Champion Dance Kings(Elmer do.(do.) /// Grosso & his Orch.)
15864	GEX 2525A GEX 2523A	Dance Away the Night All That I'm Asking is Sympathy/do.(do.) ///	Sid Maynard & his Orch.(Jack Still- man & his Orch.)
15865	GEX 2494A GEX 2500B	Painting the Clouds with Sun-/Lou Gold & his Orch. shine My Sweeter than Sweet	The Champion Dance Kings(Elmer Grosso & his Orch.)
15866	GEX 2496A GEX 2495A	Chant of the Jungle Shoo-Shoo-Boogie-Boo	Lou Gold & his Orch. do.
15867	GEX 2511 GEX 2512A	Take Everything But You Have a Little Faith in Me	Irving Kaufman do.
15868	GEX 2492B GEX 2493	You're Always in My Arms That's When I Learned to Love You	Ted Graham(Joe Wilbur) do.(do.)
15869	GEX 2485 GEX 2484B	I Came to You Love, Your Spell is Everywhere	Tom Denton(Sid Garry) do.(do.)
15870	GEX 2503A GEX 2502A	Stingin' in the Bathtub I'm Nuts About Nuts	Macy & Smalle do.
15871	GEX 2509A GEX 2508A	On the Road to Rainbow Bay Love Made a Gypsy Out of Me	Kenneth Patton(Norman Wallace) do.(do.)
15872	GEX 2480 GEX 2479	Why Ain't I Got No Sweetheart?/Carson Robison A Chew of Tobacco and a Little/Drink	do.
15873	GE 14917 GE 14919	Rocky Mountain Goat Johnny Inchin' Along	Fiddlin' Jim Burke(Doc Roberts, w. do.(do.) /// Asa Martin)
15874	GE 15733A GE 15732A	Shine Song/Roll Them Bones/We/The Oak Mountain Four(Ray Sand's are Four Jolly Mountboys Down on the Levee/Down in Dear/do.(do.) Old New Orleans/I Want to Linger	Harmony Four)
15875	GE 15773 GE 15774	You and My Old Guitar My Little Lady	Andy Marlow(Howard Keesee) do.(do.)

(to be continued)

DISCOVERY!

by Roy Evans

THE LADY WITH THE TAP ** ELEANOR POWELL **

Hollywood of the 1930's and '40's was a wealth of beautiful girls. Some of them even had talent. Rarely, in the history of modern popular entertainment, did there appear a girl who was as beautiful, talented, and exciting a performer as Eleanor Powell. In a career of some fourteen movies, she delighted many with her incredible dancing skills. She bears the distinction of being one of the few stellar performers in the field of dance to have recorded as both a singer and a dancer!

At the insistence of her mother, she was sent to dancing school to overcome shyness. Many mothers before and since have used this idea to overcome a child's timidity. Few mothers, I daresay, met with the success that Mrs.Powell did.

"Scene, the Cotton Club on 48th Street and Broadway. Time, the wee hours of a Sunday night-Monday morning party for show folks... On hand for the ad lib entertainment are such luminaries as Duke Ellington, Cab Calloway and "Snake Hips" Tucker. In the spotlight at the moment is Bill "Bojangles" Robinson, killing the customers with his patter and his stair dance.

As the number ends, the undisputed King of Tap Dance steps to the footlights and summons from the audience a leggy teen-ager whom he crowns--with, appropriately, a top hat--the Queen of Tap Dance. And off they go into an impromptu duet. The happy young hoofer is named Eleanor Powell." (The preceding quote is from "Dance Magazine" August 1961)

Around the same time, Miss Powell appeared at Carnegie Hall with Paul Whiteman's Orchestra in Maurice Chevalier's American Stage Debut. This, by all accounts, must have been an interesting evening indeed judging from the popularity of the performers with whom Miss Powell shared the spotlight.

Miss Powell had already had her first taste of success in a show on Broadway called "The Co-Optimists". This rather short-lived show (24 performances) opened at the Casino de Paris with an all British cast (with the exception of Miss Powell). Apparently the show was some sort of take off on an earlier Broadway success "The Optimists". January of the following year (1929) found her once more on the Great White Way in "Follow Through" a very profitable show (403 performances) which had a very popular score by Ray Henderson with lyrics by the other two-thirds of that well known trio namely Buddy DeSylva and Lew Brown. Tunes from this show included "You Wouldn't Fool Me, Would You?","I Want to Be Bad", and the well known standard "Button Up Your Overcoat". Apparently, this show kept our young dancer more than busy for the year. This was followed early the following year with her Cotton Club performance and the Carnegie Hall appearance.

As far as billing was concerned, the Powell name gradually eased it's way up the list with much hard work and by virtue of a lot of talent. The climb was slow, but steady. Fame and fortune had not really made themselves permanent residents yet in the modest household shared by Mrs. Powell and her daughter. It was not uncommon for young Eleanor to come home from a performance and help her mother with the dishes. Mrs. Powell encouraged her daughter and and proved a strong guiding force for the blossoming young dancer.

Miss Powell's next stage appearance was in "Fine and Dandy" (starring Joe Cook) which experienced a rather lucrative run of 255 performances. It included several fine tunes by Kay Swift including the title song "Fine and Dandy" and another tune called "Can This Be Love?". This was followed a year and a half later by "Hot-Cha" at the Ziegfeld Theater. By now, the young lady from Springfield, Mass. had found her second home on the stage. She frequently traveled by train (in costume!) from the Powell home in Westchester to arrive in New York City in time for the curtain. By now, young Eleanor was really beginning to gain the recognition for which she worked so hard. Financially, things were starting to ease up somewhat, although it was only the beginning as far as the hard work was concerned. "Hot-Cha" lasted 129 performances. It must have seemed that the worst of the Depression was over when this show was followed closely by "George White's Music Hall Varieties" in November of 1932. Miss Powell was now sharing top billing with stars such as Bert Lahr, Harry Richman, and Lily Damita. Despite the fact that the show contained the music of such big names as Harold Arlen, Herman Hupfeld, Cliff Friend, and Carmen Lombardo, it only lasted 72 performances. Four years earlier, Eleanor Powell was crowned "World's Greatest Female Tap Dancer" by the Dance Masters of America. The American public was just beginning to realize why.

Hollywood beckoned and Eleanor Powell found a little of her old shyness coming back. She had been signed by Fox to do her first movie "George White's Scandals of 1935". Needless to say, she wasn't quite sure how she felt or how she would do. There is a certain distance on Broadway that is not there in Hollywood. The camera sees all and tells all in "larger than life" fashion. Miss Powell's attractiveness and charm would be much more apparent on the screen.

This, in addition to her already well known talents as a dancer, would make her a much more valuable screen talent. She arrived on the set and waited what must have seemed endless hours for her turn to perform. Her call came. She was told to report to makeup. Shyly, she waited on a long line to be made up. What she didn't know was that Fox was shooting an Egyptian epic at the same time. By the time she arrived on the set to commence shooting her number, she looked more like a Nubian slave girl than a tap dancer in a George White picture. Later that year when MGM was casting "Broadway Melody of 1936", a clip from the Fox picture was looked at by MGM execs. Her dancing talents were unmistakable, but producers didn't really think they could suitable use "that colored girl, Eleanor Powell" in "Broadway Melody"!! Fortunately, someone cleared up the error and the long and happy association with MGM began. "Scandals" was a sequel picture to an earlier Fox venture of the same name. Apparently, Fox was already losing the musical battle to MGM, so Miss Powell's talents were no longer of use to them (happily for MGM who starred her to much greater advantage).

In mid-1935, MGM decided to star Eleanor Powell in "Broadway Melody of 1936" opposite Robert Taylor (a very much up and coming "juvenile" actor), with support from Jack Benny, Frances Langford, Vilma and Buddy Ebsen (I believe Miss Ebsen's only screen appearance), Una Merkel, and Sid Silvers. The picture was intended to cash in on MGM's initial success in the musical field with "Broadway Melody" (1929). The sequel proved so popular that the idea was repeated with "Broadway Melody of 1938" and "Broadway Melody of 1940" (made in 1937 and 1940 respectively). Eleanor Powell was the only star to appear in all three pictures and they became largely vehicles for her singing and dancing. She was given a big number "You Are My Lucky Star", but MGM lacked total confidence in her voice so her singing was dubbed by Marjorie Lane! In October of 1935, Miss Powell recorded the tune personally with the new Tommy Dorsey Orchestra and hereafter MGM never made the mistake of using anyone to cover for her vocally. (Personally, I think her singing is quite good and see little reason for the use of Miss Lane's services to begin with.) The picture was a huge box-office success and

(continued on page 24)

DIGGIN' THE GROOVES
BOB DAVENPORT

Despite the complete disregard by the major labels to keep us supplied with reissues from their huge vaults of material, the independents are still doing yeoman work in the fields of nostalgia. If you are a regular follower of DTG here in HR you will have noticed that 99% of our reviews are devoted to the product of these independents.

SUNBEAM: Louis Prima; Hal McIntyre; Bob Crosby; Harry James; Benny Goodman and Red Nichols and Chuck Foster.....

Alan Roberts at Sunbeam Records (13821 Calvert St., Van Nuys, Ca 91401) has dipped into the archives of "live" performances for his latest release, and while some sacrifices had to be made with quality, there is no mistaking the historic value of these releases, and the music.

From the Terrace Room in Newark, N.J. back in 1944 comes our first item, featuring the late Louis Prima & His Band, with Louis and the delectable Lily Ann Carol in the vocal spotlight. The humor of Louis, the great ballad work of Lily Ann, and the excitement this band always produced, make it all worth while. This is Sunbeam SB-227.

On Sunbeam SB-228 there is featured the band of Hal McIntyre from the 1943-44 period. Never as big a name band as some of the others of the period, its quality was always just as good. Vocals are handled by Johnny Turnbull, Ruth Gaylor, Gloria Van and Al Noble, with bassist Eddie Safranski featured prominently.

Covering a wider period (1938-42) is Vol. 2 of the fine Bob Crosby organization on Sunbeam SB-229. These are mostly the driving instrumentals, with three cuts devoted to the Bob Cats. One vocal by Marian Mann, and another with Nappy Lamare & Eddie Miller teamed up on "Between 18th & 19th On Chestnut Street"

Sunbeam SB-230 is by the ageless Harry James. One side is a broadcast from Freedomland in 1962, while the other is a very interesting air shot from the Hollywood Palladium on New Year's Eve in 1953. No vocals on this one, but the drivin' Buddy Rich paces the band on the skins.

One of my favorites in this release goes back a bit further to the 1930-31 period. This is SB-157 and is called "Melotone Melodies", and features the Benny Goodman band, as well as Red Nichols & His Band. Lots of vocalists on this one, including Scrappy Lambert, Paul Small, Grace Johnston, Dick Robertson, and one by Benny himself!

Because of some production difficulties, SB-321 that featured some aircheks from 1944-45 of the Chuck Foster Band, was not received in time for this review, but it will be available by the time you are reading this.

MONMOUTH-EVERGREEN: Johnny Mince .....

It has been some time since Monmouth-Evergreen has favored us with an "oldie", but their catalog still contains a lot of goodies. However, Bill Borden has strong ties with those big band days and he is releasing some current works by some of the greats of those days. The newest is MES/7090 featuring the Johnny Mince Quartet recorded in the summer of 1979. Besides the super clarinet work of Johnny, you can also enjoy once again Lou Stein, Bobby Haggart and Cliff Leeman.

HINDSIGHT: Stan Kenton; Harry James; Artie Shaw; Russ Morgan; Hal Kemp; George Hall; Anson Weeks .....

I have just finished listening to the long-awaited 9 new releases from Hindsight, and as difficult as it may be to believe, they just keep getting better! Are you ready for this?

HSR-147 is Vol. 4 in the Stan Kenton series from the 1944-45 period, and I believe it to be his better era. The great Kenton sound of old is all here with vocal assignments going to June Christy and Anita O'Day. It's a fine salute to the late Stan Kenton, who passed on Aug. 25th, 1979, and I hope it won't be the last.

Vols. 4 & 5 in the Harry James E.T's are to be found on HSR-141 & HSR-142 (1943-46 & 1943-54). Heard vocally are Helen Forrest, Gilda Mason, Buddy DiVito, Buddy Moreno, and Johnny Mercer on one "cut" ("Sugar Blues"). The album notes are always good on these releases, but I finally found an error when Buddy DiVito was given vocal credit for "Nice Work If You Can Get it" when it's really Buddy Moreno.

On HSR-139 & HSR-140 we find the beginning (I hope!) with Vol.1 &2 spotlighting Artie Shaw.. Both LP's are from his broadcasts from the Blue Room of the Lincoln Hotel in 1938. What a super collection of hits of that time as well as standards! The bulk of the vocal assignments go to Helen Forrest, although Tony Pastor is in evidence. Also lots of the famous Shaw instrumentals, including the 6 minute version of "In the Mood".

Russ Morgan & His Band make their debut on Hindsight HSR-145, and it certainly is a welcomed addition to this ever growing catalog. This is the Morgan band of 1937-38, with Russ doing some of the vocals, aided by guitarist Jimmy Lewis, the high tenor of Mert Curtis from the sax section, Carolyn Clark, the Mullen Sisters, and society deb Gloria Whitney.

Also making his initial appearance on Hindsight (HSR-143) is Hal Kemp & His Orch. (Vol. 1, from a 1934 Lavern radio show). The band is heard on a Saxie Dowell original, Skinny Ennis warbles in his inimitable style on 7 tunes, including a long forgotten Sam Coslow-Arthur Johnston number called "Boo Boo Boo". Saxie Dowell is heard on one of his crazy novelty numbers, and then there is the wonderful Miss Deane Janis heard on 2 numbers. (I could listen to this gal all day!) One other vocal is done by one of the Mayhew brothers, Wendell, but I really think Gus should have kept blowin' his trombone.

Yet another debut appearance is on HSR-144, with George Hall's Orch. from the 1937 period. Better known in the New York and New England area, George always played good dance music, and his popularity was helped greatly by the somewhat raucous Dolly Dawn, who handles all the vocals on this release. His sax section was enhanced by two well known names, Jack Shilkret and George Paxton.

Finally we come to HSR-146, and one that goes back the farthest in time, to the year 1932. This features Anson Weeks & his Orch. from the Mark Hopkins Hotel "High atop Knob Hill in San Francisco". All the vocalists (Bill Horning, Art Wilson, Earle Morgan, Jimmy Walsh, & Pete Pylling) are from the band, the one exception being Fred Scott. This is Anson's debut on Hindsight, and I certainly hope we'll have more. Perhaps Wally Heider will give us that period when Bob Crosby was getting his start as a band vocalist. (He's shown on the album cover picture, but does not appear vocally on this one). It's interesting to note while looking at this picture that a lot of future bandleaders were in this photo, including Xavier Cugat, Jimmy Walsh, Griff Williams, and, of course, Bob Crosby!

I'm quite certain that if I keep expounding on the Hindsight label I'll be accused of being on the payroll, but really it's hard NOT to rave about this wonderful catalog of electrical transcriptions that have been transferred to LP's. The engineering is superb, the album notes are very informative and complete, and the selections are welcome additions to any collection. (Many appear on records for the first time, while others that may have been recorded before are different versions). - - - You might not "dig" all of thes 9 new releases, but I certainly wouldn't be afraid to recommend ALL of them to the serious collector. For a catalog and further info write direct to Hindsight Records, P.O. Box 7LLL-R, Burbank, Ca 91510.

Remember those multi-LP sets released by the majors a few years back? Well, despite vaults full of great material that could be released we have seen nothing like it for years. Not only that, but the majors aren't even favoring us with regular single LP reissue LP's any longer it seems. But take heart! We still have those brave independents to fall back on for releases!

Frank Donovan at Golden Era (Box 126, Reseda, Ca 91335 has recently released a 5-LP boxed set called "The Big Bands Play Again" (Golden Era LP-15001) that retails for $39.95. There are ten big bands featured on the ten sides, and these are: Tex Beneke, Hal McIntyre, Charlie Barnet, Benny Goodman, Tommy Dorsey, Jimmy Dorsey, Count Basie, Duke Ellington, George Paxton and Georgie Auld. Not much info is given on the dates of these, but they're obviously "air checks". Most selections are instrumental (and some fine blowin' on all of 'em!) but there is a sprinkling of vocals: Micki Merlow, Julius LeRoss and Tex with the Beneke band; Lynn Franklin with Barnet; The Clarinadel! with BG; Skip Nelson and Charlie Shavers with TD; Dick Culver and Jean Cromwell with JD; Jimmy Rushing & Thelma Carpenter with Count Basie; Dan Grissom with Duke; Alan Dale with George Paxton and Patti Powers with Georgie Auld. - - - Lots of good listening here and well worth the money

Also recently received from Frank Donovan's West Coast Audio Visual Corp. (address given above) are seven other new releases I'm certain quite a few of my readers will be interested in at this time:

Golden Era LP-15067: Ben Pollack Big Band. While no definite date is given I'd guess this to be from the early or mid-40s. Vocals are handled by Lynn Martin, Pat Kaye, Paula Gayle and Phil Neely. One number sung by Phil, I'm a Very Lucky Guy" has an interesting drum beat (Ben's or Graham Stevenson?) playing counterpoint to Phil.

Golden Era LP-15093: "Tex Beneke Salutes Glenn Miller" gives Tex a chance to pay homage to Glenn, but to also showcase his own band. Vocals are by Tex, Mary Mayo and Glen Douglas.

Golden Era LP-15082: -"The Small Groups". This is an interesting release that spotlights "the band within the band", all of various sizes. Heard here are the smaller groups of Benny Goodman, Woody Herman, Artie Shaw, Charlie Barnet, Bob Crosby, Johnny Dankworth, Sonny Dunham, Harry James, Gene Krupa, Hank D'Amico, Del Simmons, and a surprise in a tasty bit by the Al Donahue group. All instrumentals, and all fine jazz

Hep 5: "With No Strings", the Tex Beneke Orch. Again Tex shows us that he hasn't always played in the Miller style. Most of these are instrumental, with Tex warbling 4 of the 16 selections, and one classic early big band vocal by Eydie Gorme.

Hep 12: Buddy Rich, '47 '48, and this one's a gas. Not only some fine drumming by buddy, but we're treated to a couple of scat vocal by Ella Fitzgerald (Buddy joins her on one), Buddy singing a couple, with the rest of the vocal work going to Linda Larkin.

Tandem LP-1903: "Mail Call". Remember this great radio show? This one starred Bing Crosby, Judy Garland, Frank Sinatra, Bob Hope, Jimmy Durante, Arthur Treacher and Jerry Colonna. Besides the ten tunes there is a lot of humorous patter between the principles.

Big Band Int. LP-2707: "The Tommy Dorsey Story". This one's a super 2-LP set, and the inside jacket cover is loaded with some classic pictures of the band, Tommy and featured singers. Vocals are all handled by Stu Foster, Johnny Amorosa, Jack Duffy, Francis Irvin, the Sentimentalists and England's Denny Dennis. I dug it all!

A delayed item recently arrived from Alan Roberts on his Sunbeam label (Sunbeam Records, 13821 Calvert St., Van Nuys, Ca 91401) and I'd like to write a few lines about now. This one is Sunbeam HB-319, Everett Hoagland & His Orch., 1939-1940. I'm certain a lot of the readers of DTG won't be too familiar with that name, since it was, for the most part, a territory band. Everett was the "house band" at the old Rendezvous Ballroom in Balboa, Calif. long before Stan Kenton started making noises from there.

As a high school student in nearby Santa Ana I spent a lot of hours dancing to this band (as well as some hard to come by depression dimes) at the Rendezvous, and the one on this LP is of a later vintage by three or four years. The style here is much like Orville Knapp (it wasn't when I recall Everett at the old Rendezvous) and very smooth, with vocals handled by Don Burke, Homer Rhodes, and the vocal trio. If memory serves me right the entire discography of the Hoagland band is on this LP, all having been originally on the old blue label Decca's.

As of this writing I'm awaiting copies of some new things from Bozy White (Shoestring Records, P.O.Box 10208, Oakland, Ca 94610), and as soon as received I'll be telling ya'all more about them in detail. These are SS-111, Joe Venuti, "The Mad Fiddler from Phillie" and SS-113, Bobby Hackett, Henry Hudson Hotel Band, Vol. III. You can write to Bozy at the above address about these, and other fine reissues in his catalog.

(continued on page 24)

When I devoted several columns to the Hit masters from W101 onward, I had an ulterior motive: I hoped by doing so to smoke out more data. As of this writing, the ploy has proven only moderately successful. I wish to thank Mort Savada for two contributions: he confirmed that the master numbers of Hit 7127("Just a Prayer Away/Wooden Shoes")were T494 and T495 and not T404 and T405 as I'd been erroneously informed. Be it understood, incidentally, that the foregoing masters are cited in the order of the titles. Mort's second addendum concerns the masters and titles(hitherto untraced)of Hit 8082; these will be cited in the appropriate place in the listing which follows. As you may have guessed by this time, I intend to list as many of the Hit 8000's series issues as have been traced and documented, in the hope that further data may be smoked out.

All issues in this series were released in albums. Most of these were 4-disc sets which sold at $2.50 each; the odd 50¢ was charged for the "book", as was standard practice in those days. Even though a sizeable number of such albums were produced, I have seen only a very few of them, and I don't own one. This has been mostly because I've found nothing of sufficient interest to warrant buying it among the few Hit albums that have come my way. To be truthful about it, I haven't seen many I'd want to buy even if I could find them. The record-buying public of 1942-44 must have felt much the same way; how else can one account for the relative rarity of the sets?

The listing will be in catalog number order, with master numbers cited where known. To this extent, I'll be duplicating at least some part of what I've done before, but there will be some master numbers here that do not fit the regular series, and seem to be totally unrelated to it. I don't doubt that there are many more such masters; I just hope I'll get to see them! A few additional remarks seem to be in order here:

a. Most of the data to be cited hereunder has been provided by Bill Korst and Harold Flakser.

b. Some of the information about titles of albums and of individual records in them, provided by Harold Flakser from his various sources, is highly provisional and may need correction as much as it need additions. All such are more than welcome.

Okay, here goes:

-ALBUM H-102: "Old Favorite Songs" - Chauncey Gray, pianist with rhythm; intro.:
8001: (W183)"Why Do I Love You?/(W186)Lover, Come Back to Me"
8002: (W179)"The Man I Love/(W185)Someone to Watch Over Me"
8003: (W182)"Lovely to Look At/(W184)Easter Parade"
8004: (W180)"Summertime/(W181)I Guess I'll Have to Change My Plans"

(Editorial note: I have 8003, and enjoy his rendition of "Easter Parade", which I consider the best thing in the whole set. I've heard the other records, but didn't see fit to get them, even though I've had a chance to do so.-GB)

-ALBUM H-101: title not known -- Frank Froeba, pianist w. rhythm; intro.:
8005: (W192)"After You've Gone/(w198)12th St. Rag"
8006: (W191)"Stumbling/(W195)The One I Love Belongs to Somebody Else"
8007: (W193)"Sweet Lorraine/(W197)Hindustan"
8008: (W194("Estelle/(W196)A lover"s Lullaby" and "Sunrise Serenade"

What follows is the biggest mystery of the Hit 8000's series; records 8009 and 8010 have eluded researchers for years. The next 4-disc set, H-103, contains records 8011 thru 8014; such information as we have for it appears below. Hal Flakser has had a report of a Hit album bearing the catalog number 1; its title: "Victor Herbert Melodies", played by the Houston-Hufsmith Orchestra. It is just barely possible that this set used records 8009 and 8010, although nobody can be sure of this. IF Hit Album # 1 predated the series of sets numbered from H-101 onward, and IF it did indeed contain records 8009 and 8010, it is also faintly possible that the four masters needed for those two records fall into the presently-existing hiatus between mxs. W207 and W211. The only reservation I have about the theories aforecited is that it would be pretty difficult to assemble anything resembling a representative sampling of Victor Herbert's works on four 10-inch record sides.....So much for speculation and comment -- for the present, anyway; we return now to matters of fact. It may be worth mentioning that from here on, the catalog numbers of the records and the album numbers advance in step. It must also be admitted here that the information being presented here is pretty sketchy and incomplete. It is hoped, however, that publication of what little is available to us now will result in our getting more data, as readers check their files and/or junkpiles. The dearth of information on these records suggests that the albums were not very big sellers. It is also pretty certain that when Eli sold out to Majestic, the new owners did not keep the albums in the catalog, although a few sides may have been reissued under new catalog numbers. To resume with the numerical list:

-ALBUM H-103:"U.S.A. March Album" - Famous March Band, intro.:
8011: ( )"Anchors Aweigh/(W237)Army Air Corps"
8012: (E136)"America the Beautiful/( )Caissons Go Rolling Along"
8013: ( )"America/( )The Marines' Hymn"
8014: (E134)"The Star-Spangled Banner/(W255)Semper Paratus"

-ALBUM H-104: "Vienna Bon-Bons"-Strauss Concert Orchestra, Walter Selinsky, cond.; intro.:
8015: untraced
8016: untraced
8017: untraced
8018: (E122)"Southern Roses/(E125-X10)Voices of Spring"

-ALBUM H-105: "Invitation to the Waltz" - Concert Waltz Kings; intro.:
8019: ( )"Invitation to the Waltz/( )The Siren"s Waltz"
8020 thru 8022 untraced

-ALBUM H-106: "Blonde or Brunette" - Emil's Zauber Concert Orchestra, Emil Herzer, cond.(Flakser has seen this group referred to also as "Emil's Zauber Orchestra"); intro.:
8023 and 8024 untraced
8025: (E121)"Charming/(E127)Golden Showers"
8026: ( )"I Love You/( )Dolores"

-ALBUM H-107: "Stephen Foster Songs" - Juanita Hall Choir; intro.:
8027: ( )"Camptown Races/( )Beautiful Dreamer"
8028: ( )"Old Folks at Home/( )My Old Kentucky Home"
8029: ( )"Come Where My Love Lies Dreaming/( )Jeanie with the Light Brown Hair"
8030: ( )"Oh Susanna/ ---?---"
(N.B.: title traced via LP reissue. Eighth side still unknown as it was not included on the LP)

(Note: If the Choir sang unaccompanied on these records as they did on the records of album H-111, listed below, its masters may well have been recorded during the "scab-session" period, as were those of H-111; those were listed as mxs. M293 thru M300.)

-ALBUM H-108: "On Wings of Song" - Julius Weber Groups; intro.:
8031: ( )"Drink to Me Only With Thine Eyes/( )On Wings of Song"
8032: untraced
8033: ( )"Home Sweet Home/( )title doubtful; see below
8034: ( )"All Through the Night/( )Song Without Words"

(Note: According to Hal Flakser, the reverse side of 8033 may be either "Cradle Song", "Lullaby" or a medley of both. In my own opinion, for what that's worth, his informant may have been referring to the same piece -- Brahms' "Lullaby" -- as it is known by both titles. - GB)

(to be continued)

List of SIGNATURE Masters*
Research! Research!.....

•Here we go again! BOB PORTER has dug us up another fine masters listing - and it has intrigue written all over. Although no catalog numbers are given, the master numbers will certainly invite research into what was issued -and what may have shown up on other company logos. The other Bob, BOB THIELE, was one heck of a researcher and a Jazz magazine publisher -and of course the Prez. of Signature which enjoyed heavy popularity in the 1940s. Perhaps he could clarify the Alphabetic prefixes, etc. Our readers, of course, are invited to get into the fray. /LK

The advent of SIGNATURE in the popular record field ushers in a new standard of leadership . . . inspired by a unique insight into the public taste . . . and backed by a new, modern and capacious plant geared to the quantity production of quality records. The demonstrated ability to pick tomorrow's musical winners . . . today . . . is just as important as the capacity to turn out the records. Together, they give you SIGNATURE . . . The Record Of Tomorrow . . . Today!

. Thiele

SIGNATURE RECORDING CORP. • NEW YORK

Signature Recording Corporation..Adv. 227, 228, 229, 230
Rec 206, 294

Signature was originally organized in 1942 by Bob Thiele and for three years specialized in jazz records only. In 1946 a vastly larger, different company developed, one with its own complete plant in New York City and national distribution thru the immense General Electric Supply Corporation. Signature has been in the big-time disk picture only a short time but gives every sign of swelling out nicely. Artists include Ray Bloch, Johnny Bothwell, Harry Cool, Monica Lewis, Hazel Scott, Will Bradley, Yank Lawson, Victor Jory, Bobby Doyle and others.

Plans for 1947 call for large-scale advertising campaigns, both to the trade and to consumers, and the construction of an additional plant. Firm toppers are Robert Thiele, prexy; George Jaycox, v-p. in charge of engineering and manufacturing; Neil MacDonald, advertising manager and art director, and Gerald Ross, sales promotion manager. Offices at 601 West 26th St., New York 1, New York.

The above from the Billboard 1946-'47 Encyclopedia of Music.

Note: On the lower left hand corner, the almost obliterated 'signature'! is of prexy Bob Thiele..

MASTER #	TITLE	ARTIST
H-1	BE MY LOVE	Jerry Keller
H-2	IF	Jerry Keller
H-3	MY HEART CRIES FOR YOU	Bea Abbott & Jerry Keller
H-4	A PEAU A KISS, A PENNY A HUG	Bea Abbott & Jerry Keller
H-5	THE ROVING KIND	Jerry Keller
H-6	JOHN & MARSHA	Bea Abbott & Jerry Keller
H-7	ZING ZING, ZOOM ZOOM	Jerry Keller
H-8	ABA DABA HONEYMOON	Bea Abbott & Jerry Keller
H-9	SO LONG	Bea Abbott
H-10	YOU'RE JUST IN LOVE	Bea Abbott & Jerry Keller
H-11	MOCKIN' BIRD HILL	Bea Abbott
H-12	ON WHAT A FACE	Jerry Keller
H-13	ON MOONLIGHT BAY	Ray Bloch & Art Gentry
H-14	WHEN YOU & I WERE YOUNG MAGGIE BLUES	Ray Bloch & Art Gentry
H-15	HOW HIGH THE MOON	Dorothy Loudon
H-16	WOULD I LOVE YOU	Jeffrey Clay
H-17	ON TOP OF OLD SMOKY	Jeffrey Clay
H-18	IT IS NO SECRET	Henry Whiteman
H-19	HOT CANARY	Bernie Leighton
H-20	SYNCOPATED CLOCK	Art Gentry
H-21	RHUMBA BOOGIE	Eddie O'Connor
H-22	BEAUTIFUL BROWN EYES	Art Gentry
H-23	THERE'S BEEN A CHANGE IN ME	Eddie O'Connor
H-24	I LOVE YOU A THOUSAND WAYS	Art Gentry
H-25	SHOTGUN BOOGIE	Eddie O'Connor
H-26	COLD, COLD, HEART	Art Gentry
H-27	GOLDEN ROCKET	Eddie O'Connor
H-28	POISON LOVE	Jimmy Saunders
H-29	UNLESS	Jimmy Saunders
H-30	THE LOVELIEST NIGHT OF THE YEAR	Jimmy Saunders
H-31	ROSE, ROSE, I LOVE YOU	Jimmy Saunders
H-32	JEZEBEL	Art Gentry & Judy Lynn
H-33	PRETTY EYED BABY	Judy Lynn
H-34	TOO YOUNG	Judy Lynn
H-35	MISTER & MISSISSIPPI	Art Gentry & Judy Lynn
H-36	I LIKE THE WIDE OPEN SPACES	Judy Lynn
H-37	COME ON A MY HOUSE	Judy Lynn
H-38	I WISH I HAD NEVER SEEN SUNSHINE	Judy Lynn
H-39	SWEET VIOLETS	Art Gentry
H-40	THERE'S A BIG BLUE CLOUD	Art Gentry
H-41	MY TRULY, TRULY FAIR	Judy Lynn
H-42	I'M IN LOVE AGAIN	Judy Lynn
H-43	SHANGHAI	Narr. by Ken Roberts
H-44	WHAT IS A BOY	Art Ryerson
H-45	JOSEPHINE	Roger Coleman
H-46	BECAUSE OF YOU	Roger Coleman
H-47	I GET IDEAS	Roger Coleman
H-48	LONGING FOR YOU	Betty Clooney
H-49	WHILE YOU DANCED, DANCED, DANCED	Roger Coleman
H-50	SWEETHEART OF YESTERDAY	
H-51	VANITY	Roger Coleman
H-52	IN THE COOL COOL COOL OF THE EVENING	Betty Clooney
H-53	DECOUR	Betty Clooney
H-54	WONDER WHY	Betty Clooney
T1905	VOODTE	Coleman Hawkins
1906	HOW DEEP IS THE OCEAN	Coleman Hawkins
1907	RAMKIN'S BARRELHOUSE	Coleman Hawkins
1908	STUMPY	Coleman Hawkins
1909	SQUEEZE ME	Yank Lawson
1911	TOO MANY TIMES	Yank Lawson
1912	THE SHIEK OF ARABY	Yank Lawson
1913	OLD FASHIONED LOVE	James P. Johnson
1914	BLUEBERRY RHYME	James P. Johnson
1915	BLUES FOR FATS	James P. Johnson
1916	OVER THE BARS	James P. Johnson
1917	LOVER COME BACK TO ME	Coleman Hawkins
1918	INDIANA	Coleman Hawkins
1919	HELLO BABE	Dicky Wells
1920	LILDER AWHILE	Dicky Wells
1923	CRAZY RHYTHM	Coleman Hawkins
1924	GET HAPPY	Coleman Hawkins
1925	TEA FOR TWO	Barney Bigard
1926	STEPS STEPS UP	Barney Bigard
1927	STEPS STEPS DOWN	Barney Bigard
1928	MOONGLOW	Barney Bigard
1945-1	MEANDERING	Shorty Sherock
1945-3	IT'S THE TALK OF THE TOWN	Shorty Sherock
1950	THESE FOOLISH THINGS REMIND ME OF YOU	Shorty Sherock
1951	YOU CAN DEPEND ON ME	Herbie Fields
1953	BLUES IN "C" MINOR	Herbie Fields
RHT-1	HOW HIGH THE MOON	Eddie Heywood
RHT-2	SARCASTIC LADY	Eddie Heywood
RHT-3	TEAR DROP EYES	Eddie Heywood
RHT-4	PENTHOUSE SERENADE	Eddie Heywood
RHT-5	BOB'S BELIEF	Joe Flip Phillips
RHT-6	SWEET & LOVELY	Joe Flip Phillips
BCB-1	FLAMINGO	Eddie Heywood
BCB-2	ON THE SUNNY SIDE OF THE STREET	Eddie Heywood
BCB-3	TIME ON MY HANDS	Eddie Heywood
BCB-4	NIGHT & DAY	Eddie Heywood
BCB-5	LADY BE GOOD	Yank Lawson
BCB-6	NOTEWORTHY BLUES	Yank Lawson
BCB-7	PLAYIN' THE BLUES	Dave Bowman
BCB-8	SHE'S FUNNY THAT WAY	Dave Bowman
NT-101	SORRY BOY	Leo Watson
NT-102	TIGHT & GAY	Leo Watson
F-1000	MY FATE IS IN YOUR HANDS	Earl Hines
F-1001	I'VE GOT A FEELING I'M FALLING	Earl Hines
F-1003	SQUEEZE ME	Earl Hines
F-1004	HOW CAN YOU FACE ME	Nat Jaffe
F-1005	KEEPIN' OUT OF MISCHIEF NOW	Nat Jaffe
F-1006	BLACK AND BLUE	Nat Jaffe
F-1007	ZONKY	Nat Jaffe
S-1	SKYSCRAPER	Joe Flip Phillips
S-2	PAPPILLOMA	Joe Flip Phillips
S-3	A MELODY FROM THE SKY	Joe Flip Phillips
S-4	LET ME CALL YOU SWEETHEART	Trummy Young
S-5	LAME BRAIN	Trummy Young
S-6	EBBOLL'S BOUNCE	Trummy Young
S-7	WANG WANG BLUES	Yank Lawson
S-8	STUMBLING	Yank Lawson
S-9	THAT'S A PLENTY	Yank Lawson
S-26	1-2-3-4 JUMP	Joe Flip Phillips
T-19001	BLUES CHANGES	Coleman Hawkins
T-19002	THESE FOOLISH THINGS	Trummy Young
T-19003	I GOT RHYTHM	Dicky Wells
T-19004	I'M PER IT TOO	Dicky Wells
T-19005	THE MAN I LOVE	Coleman Hawkins
T-19006	SWEET LORRAINE	Coleman Hawkins
CAL-103	SNAKE PIT	Leo Watson
CAL-104	JINGLE BELLS	Leo Watson
LS-1945-2	SNAFU	Shorty Sherock
LS-1945-4	THE WILLIES	Shorty Sherock
HC-1	CINDERELLA	Leon Janney
HC-2	THE THREE BEARS	Leon Janney
HC-3	THE THREE LITTLE PIGS	Leon Janney
HC-4	PETER RABBIT	Leon Janney
HC-5	THREE KITTENS	Leon Janney
HC-6	MOTHER HUBBARD	Leon Janney
HC-7	LITTLE BOY BLUE	Leon Janney
HC-8	TOMMY TUCKER	Leon Janney
HC-9	OLD KING COLE	Leon Janney
HC-10	HUMPTY DUMPTY	Leon Janney
HC-11	LITTLE MISS MUFFET	Leon Janney
HC-12	UGLY DUCKLING	Leon Janney
HC-13	LITTLE RED RIDING HOOD	Leon Janney
HC-14	LITTLE JACK HORNER	Leon Janney
HC-15	LITTLE RED FIRE ENGINE	Leon Janney
HC-16	THE SOUND EFFECTS BOY	Leon Janney
T1901	SQUEEZE ME	Yank Lawson
T1902	THAT'S A PLENTY	Yank Lawson
T1903	BLUES	Yank Lawson
T1904	OLD FASHIONED LOVE	Yank Lawson
12SRC100	LADY BE GOOD	Yank Lawson
12SRC101	DAVENPORT BLUES	Yank Lawson

(to be continued)

RAGGING the CLASSICS

JOHN SAM LEWIS

P. O. Box 19475, Univ. Sta.
Arlington, Texas 76019

SIR THOMAS BEECHAM, BART.

THE BEECHAM CELEBRATION

PART ONE

The one-hundredth anniversary of the birth of Sir Thomas Beecham, who was born in the midlands of England on April 29, 1979, has produced an unusual effect. The anniversary was scarcely noticed in the United States, but in England a large quantity of Beecham recordings have been reissued. Beecham's recording career spanned fifty years from the 1910 series he did with the Beecham Symphony Orchestra for Columbia to the early days of stereo. What is even more unusual about the reissues in England is that the World eight-record set allows us to hear some of Beecham's earliest recorded performances. This World-EMI set is among the more than thirty LPs by Beecham that were issued in a three-month period. The lion's share of Sir Thomas Beecham's immense recorded output was made for EMI and its predecessors, but important recordings were also done for RCA and American Columbia (CBS). Beecham's last recording of the Handel Messiah, once available on a lavish boxed issue for Red Seal, has been reissued on RCA Gold Seal and is available both here and in Great Britain. A few years ago CBS reissued a quantity of pre-stereo items, including the last six symphonies of Mozart as well as important recordings of Delius and Berlioz, but EMI in the U. S. has not, so far, chosen to commemorate the event of Beecham's centenary. To be fair to EMI (U. S.), several recordings deleted in Europe years ago have remained in print over here either on Angel or else on Seraphim reissues. More recently, EMI has granted reissue rights to some material to U. S. Turnabout. However, except for the Turnabout material, the recordings by Beecham available in the United States are post-World War II, and it's my belief that the later recordings generally are inferior to the earlier ones. The recent British reissues give us a better picture of Beecham's recording career as a whole.

I think Beecham was at his best in the 1930s with his London Philharmonic recordings. He spent a good deal of the period of the Second World War in the United States, and when he returned to Britain he found he no longer had control over the LPO. Wanting an orchestra of his own, Beecham reconstituted the Royal Philharmonic Orchestra, but the latter was never the equal of the pre-war LPO.

Sir Thomas Beecham had to overcome a decided drawback early in his career; he was the son of one of the richest men in England. Being born rich certainly has compensations, especially if one hopes to be a conductor and can rely on the family hiring an orchestra. But there was also a disadvantage. For years Beecham was regarded in some quarters as a rich dilettante indulged by his father who hired orchestras, soloists, and opera companies for young Tommy to wave a stick in front of. He was not taken seriously by many of the critics.

That notion held on among a few critics long after it should have been dispelled. The recorded evidence, however, does seem to suggest that in his early days Beecham was not the conductor he was to become later. I have a c. 1910 recording of the Borodin Polovtsian Dance No. 17

For an illustration of the early electrical Columbia see our front cover.

(abridged) played (if that's the word) by the Beecham Symphony Orchestra. Sir Thomas' own name being absent, one might suspect him of not wanting his own name to appear on the label. The recording is a musical demolition derby, but it was conducted by Sir Thomas himself. The record contains more clams than a Maine chowder; the derby is won by the first horn, who managed the largest number of wrong notes, but he had competition all the way. In later years, Sir Thomas never would have tolerated that kind of slipshod playing in his orchestra, certainly never on record, and in the early years of the electrical era he recorded the same piece again, but this time complete. The early electrical was done with the London Symphony Orchestra, an orchestra Sir Thomas seldom recorded with, and the performance is more than respectable. Exactly when it was recorded I don't know, but the matrix prefixes (WAX) indicate a date before 1931 when English Columbia abandoned the Western Electric system of electrical recording in favor of its own (CA/CAX prefixes). Tommy Beecham recorded the work yet again in 1933, this time with the LPO, a recording that now is a part of the eight-LP World set.

There has been some question, in the past, as to whether or not Beecham actually conducted those early Beecham Symphony Orchestra recordings since his name does not appear on the labels. It now appears that he conducted all of them. With financial help from his family, Tommy Beecham began his recording career in 1910 with more-or-less private orchestras. He recorded with the Beecham Opera Company as early as 1912; undoubtedly some of the Beecham Symphony members were part of the Beecham Opera Company as well. He continued to make records, usually with the LSO, in the 1920s, but a good deal of his time was spent in conducting and producing opera. He also began making guest appearances in the U. S. then as well as having a stint with the Hallé Orchestra of Manchester.

(to be continued)

Music-KLEE Speaking! Joe Klee

Joe H. Klee Apt. S 804
555-8 Main Street, Roosevelt Island
New York, New York 10044

FROM THE OPERA HOUSE No. 2 "Once upon a time...FREDERICA VON STADE....."

Once upon a time, don't most stories begin that way even in Grand Opera? Once upon a time...a long time ago (1969 it was)...the Prince of the Kingdom (RUDOLF BING, manager of the Metropolitan Opera) decided to hold a gala ball (the Metropolitan Opera Auditions) to assess the desirability of those candidates for the position of princess (opera singer). A sweet young thing (well she was ten years younger then than she is today anyhow) from a far off kingdom (New Jersey) slipped away from her stepmother and ugly sisters to attend (compete) at the ball (audition). Before the evening was over the Prince (Rudolf Bing) was walking around with a glass slipper looking for Cinderella (FREDERICA VON STADE) with a proposal (contract) of marriage (to sing at his Metropolitan Opera House). She said I do and they all lived happily ever after (well a couple of years at least 'til she went looking for new Princes to conquer). Well she did come back and visit the Prince (1973, as Rosina in "The Barber Of Seville") and she's due back again next year (Rosina in "The Barber" again)...but she's a grown up lady now with a husband and a child and numerous operatic successes in Paris, Glyndebourne and Salzburg to her credit).

It's been a while since there's been a mezzo soprano as an operatic superstar. Despite the efforts of GIULIETTA SIMIONATO and TERESA BERGANZA the public has just taken more comfortably to the adulation of tenors and sopranos than they have mezzos. For a while it looked like MARILYN HORNE might attain superstardom but the public kept linking her toe inseperably with JOAN SUTHERLAND to single her out for honors. Maybe it's the old absence makes the heart grow fonder bit but it seems like the Met subscribers are awaiting this latest appearance of Von Stade's comet like the promised manna from heaven...a feeling fed by liberal helpings of Von Stade's recorded output including her two latest for CBS Columbia, Massenet's "Cendrillon" and Humperdink's "Hansel and Gretel." Both are operatic versions of famous Grimm's "fairy tales", a misnomer as pointed out in Barrymore Laurence Scherer's informative and interesting essay in the booklet which comes with the "Hansel Und Gretel" set. I cannot say too much about this essay and I would consider it required reading for anyone who desires an insight, not only to "Hansel Und Gretel" but to any opera based on folk legend...including "the Ring Of the Neibelungen".

While Humperdink's "Hansel Und Gretel" is not the opera household word that "Carmen" or "Butterfly" are it is an opera which is in the repertoire of most opera companies and it is frequently offered around Christmas time (with an early curtain so youngsters can be introduced to Grand Opera) and it is certainly more familiar than Massenet's "Cendrillon" which, like much of Massenet's work, has been sadly neglected. There was a time when Massenet was in vogue and his "Manon," "Werther" and Herodiade" could be heard frequently at the best opera houses. Today it requires the presence of a superstar like Sutherland to convince the Met to mount his "Esclarmonde" and the brilliance of a superstar like Von Staade to induce a major record company into issuing the first available complete recording of "Cendrillon" rather than another "Madama Butterfly". I will hand it to the Met that they have restored Massenet's "Werther" to the repertoire but if the Met's new production plans include "Cendrillon" I haven't heard about it. For some reason or other Rossini's opera based on the Cinderella legend "La Cenerentola" is more popular with today's audiences. I don't know why? Massenet's opera contains as much, if not more, beautiful music as Rossini's and also Rossini robs the story of all its mystical quality. Even the fairy godmother is missing.. Not so with Massenet. He capitalizes on the fantasy and the magical aspects of the story. He also reminds us of his past successes with elements in "Cendrillon" which have parallel images in "Manon". When Cendrillon laments "Adieu, mes souvenirs de joie" it doesn't take a Doctorate in musicology to be reminded of Manon's "Adeiu, notre petite table."

While Frederica Von Stade gets top billing on both these albums a lot of the success is due to others in the cast. The marvelous RUTH WELTING sings both the Fairy Godmother in "Cendrillon" and the Dew Fairy in "Hansel Und Gretel". ILEANA CORTUBAS, so impressive as Gilda in "Rigoletto" at the Met a few seasons back, sings Gretel to Von Staade's Hansel and even the relatively unimportant role of the Sandman is sung by a magnificent artist, KIRI TE KANAWA. The cast is not quite as stellar for "Cendrillon" but Massenet's masterpiece is an opera which pretty much rises or falls on the strengths or weaknesses of the title character. "Hansel Und Gretel" is an ensemble work.

The conducting of JULIUS RUDEL in "Cendrillon" is just right and perfect. Only he and RICHARD BONYNGE seem able to really get to the heart of French opera-thank heavens we were spared another erratic performance by GEORGE PRETRES. I would not have expected JOHN PRITCHARD with his reputation as a Mozart conductor to be at all in sympathy with Humpordink's Wagnerian tendencies. Yet he filled the bill perfectly with just the right touch of the dramatic yet light enough not to splinter the magical mystery of the story.

My only negative feelings about these albums...and both are debatable and neither is critical enough to spoil what is excellent here... are the use of a tenor to sing the role of Prince Charming in "Cendrillon" where Massenet specified a female singer for the role...and that this recording of "Hansel Und Gretel" would be an ideal introduction to grand opera for children had it been sung in English rather than German. I normally abhor translations but somehow I can't imagine a four year old sophisticated enough to sit through this recording as wonderful as it is otherwise without understanding the language.

So here is Frederica Von Stade about to make her second re-appearance at the Metropolitan Opera House being recorded with regularity (and not just by Columbia but on other labels as well). By the time she gets here people will be ready for her. Audiences will be prepared to hear something exceptional and I'm sure that the new superstar of the Met won't let them down.

Yesterday! A collage from the fifth revised edition (1919) of the Victrola Book of the Opera by Samuel Holland Rous.

A Salute to RCA-VICTOR!!
.... Yesterday's Great Performances!
.... Today's Great History!!

JENNY LIND AS MARIE

CHALIAPINE AS BORIS

MELBA AS ROSINA

CARUSO AS RHADAMES

JOURNET AS WOTAN

BUTTO AS THE BARBER

CLEMENT AS DON GIOVANNI

BRUTT AND BENAUD AS STELLINA AND DON GIOVANNI

ALDA AS MICAELA

BESTIMM AS SENTA

VAN ROOY AS THE DUTCHMAN

VIX AS ZLVIRA (OPÉRA COMIQUE)

GADSKI AS SANTUZZA

SCHUMANN-HEINK AS MARY

EDISONIA

Ray Wile

ERNEST L. STEVENS

See RR161 & 163/4 for Ronald Grehle's Stevens biographical, and 163/4 for the beginning of Ray Wile's Edison record listings of Stevens piano recordings -and 165/6 for Stevens trio records.

******* In this issue *********
The QUARTET, The DANCE ORCHESTRA and
The now-de-plume, FRANZ FALKENBURG!

The quartet consisted of FRANK CRUM, sax; CHICK PARIS, banjo and/or guiter; PHIL BKARD, bass and trumpet -and ERNEST STEVENS, piano.....

The Dance Orchestra consisted of RED NICHOLS, trumpet; AL PHILBURN, trombone; SAM BROWNE, banjo; CHARLES MORRAY, alto sax; FRANK CRUM, tenor sax; HARRY Mc or MacDANIELS, bass; JOHN SORIN, drums and ERNEST STEVENS, piano. These personnel were recalled by Stevens to the best of his memory.

The Edison Recordings of the Ernest L. Stevens Dance Quartet

Compiled by Raymond R. Wile

Recorded at the Edison Studio located on Columbia Street, West Orange, N. J.

1/6/23	8712	A,B,C	Bring back the Sunshine -- FT	Passed by Edison
			Made over 1/17/23.	
1/12/23	8713	A,B,C	Lady of the Lake -- Waltz	Passed by Edison
			Issued on 51126 listed 2/12/23 - 5/19/26.	
1/17/23	8712	F,G,H	Bring back the Sunshine.	Make over of 1/6/23 session.
			Passed.	Issued on 51126 listed 2/12/23 - 5/19/26.
1/27/23	8717	A,B,C	Rosalie -- FT	Passed by Edison
			Issued on 51130 listed 2/5/23 - 8/21/25.	
2/1/23	8718	A,B,C	Hot dog -- FT	Rejected by Edison.
			There are test pressings of Takes A & C at the Edison National Historic Site with file number A - ED952;ED953 & C ED954.	
2/5/23	8720	A,B,C	Mister Gallagher & Mister Shean.	Rejected by Edison
			There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED956, ED953 & ED934.	
3/30/23	8735	A,B,C	When you dance with a wonderful girl.	Hold Edison
			& Cronkhite. Remade on 4/16/23. Test of A, ED995, C, ED996	
4/16/23	8735	F,G,H	When you dance with a wonderful girl. Remake of 3/30/23 session.	
9/19/23	8758	A,B,C	Once in a lifetime -- FT	Passed by Edison & Cronkhite
			Issued on 51240 listed 10/9/23 - 8/21/25.	
12/19/23	10003	A,B,C	When lights are low -- Waltz	Rejected by Edison.
			Remade on 1/2/24.	
1/2/24	10003	F,G,H	When lights are low -- Waltz.	Remake of 12/19/23
			session.	Passed by Edison. Issued on 51292 listed 1/21/2 1/21/24.
1/23/24	10013	A,B,C	Not here, not there -- FT	Rejected by Edison.
			There are test pressings of Takes A,B & C at the Edison National Historic Site with file numbers: ED1511, ED1512 & ED1512	

Ernest L. Stevens' Dance Quartet

ISSUE INFORMATION

Disc Issues

51113 8710/ Kaplan's Melodists 8687 (Note: Listed on Artist card as Trio but on stock listings as Stevens's Quartet)
51126 8713/ 8712
51130 8717/ 8817
51240 8758/ 8756
51292 10003/ Stevens' Trio 10001

The Edison Recordings of Ernest L. Stevens' Dance Orchestra

Recorded at the Edison New York City Studios.

4/13/23	8924	A,B,C	Twilight on the Nile -- FT.	Passed by Edison and Cronkhite Issued on 51157 listed 4/26/23 - 8/21/25.
9/24/23	9175	A,B,C	When you walked out -- FT	Passed by Edison and Crnkhite Issued on 51253 listed 10/22/23 - 5/19/26.
9/24/23	9176	A,B,C	Dirty hands, dirty face.	Passed by Edison and Cronkhite. Issued on 51249 listed 10/20/23 - 11/21/27.
10/19/23	9215	A,B,C	Little butterfly -- FT	Passed by Edison and Cronkhite. Issued on 51268 listed 11/6/23 - 5/19/26. Dubbed onto cylinder 4828.
10/29/23	9226	A,B,C	Learn to do the strut -- FT	Passed by Edison and Cronkhite. Issued on 51267 listed 11/20/23 - 8/21/25.
12/21/23	9301	A,B,C	You -- FT	Passed by Edison Issued on 51290 listed 1/12/24 - 8/21/25.
12/21/23	9302	A,B,C	There are some things -- FT	Passed by Edison Issued on 51289 listed 1/10/24 - 8/21/25.

Ernest L. Stevens' Dance Orchestra

ISSUE INFORMATION

Disc Issue

51157	8924/	The Jass-O-Harmonists 8932
51249	9176/	Broadway Dance Orc. 9156
51253	9175/	Kaplan's Melodists 9184
51262	9215/	Ernest Stevens' Trio 8775
51267	9226/	Dom Parker's Dance Orc. 9193
51289	9302/	Nathan Glantz and His Orc. 9299
51290	9301/	Stevens' Trio 8798

Cylinder Issues

4028 dubbed from disc matrix 9215

The Edison Recordings of Franz Falkenburg (pseudonym of Ernest L. Stevens), piano

All recordings made at the Edison Studio located on Columbia Street, West Orange, N.J.

12/26/22	8711	A,B,C	Last remembrance	Passed by Edison
			Issued on 51124	listed 1/31/23 - 8/21/25
1/15/23	8714	A,B,C	Silver threads	Passed by Edison
			Issued on 51124	listed 1/31/23 - 8/21/25
			Dubbed onto cylinder 4758.	
1/25/23	8716	A,B,C	Marie -- Nocturne	Passed by Edison
			Issued on 51065	listed 3/7/23 - 8/21/25.
2/8/2317	8722	A,B,C	Cara Memoria (Bohm)	Passed by Edison
			Issued on 51065	listed 3/7/23 - 8/21/25
8/2/23	8749	A,B,C	Dance caprice	Passed by Edison and Cronkhite
			Issued on 51301	listed 2/18/24 - 5/19/26.
5/28/2417	10025	A,B,C	Isis -- Gavotte	Rejected. Made over on 10/22/24.
			There are test pressings of Takes A,B & C at the Edison National Historic Site with file numbers ED1527; ED1528; ED1527.	
5/28/24	10026	A,B,C	Balmoniather -- Nocturne	op. 31l Passed
			Issued on 51505	listed 3/11/25 - 5/19/26.
6/25/24	10035	A,B,C	La Merinopa	Passed by Edison
			Issued on 51505	listed 3/11/25 - 5/19/26
7/1/24	10037	A,B,C	Poinsetta -- Waltz	Passed by Edison
			Issued on 51485	listed 2/14/25 - 5/19/26.
7/3/24	10039	A,B,C	Constelation waltz	Passed by Edison
			Issued on 51485	listed 2/14/25 - 5/19/26.
7/10/24	10041	A,B,C	Golden buttercups.	Hold Edison
		F,G,H	Made over on ?	F,G,H Hold Edison
			There are test pressings of Takes A,B,C & F,G,H at the Edison National Historic Site with file numbers ED1548; ED1549; ED1560 & ED1551, ED1552 & ED1551	
7/12/24	10044	A,B,C	Afterthoughts.	Hold Edison Made over 7/31/24.
			There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED1550; ED1548; ED1553.	
7/16/24	10045	A,B,C	Charming waltzes -- Hold Edison.	Made over 10/30/24.
			There are Test pressings of Takes A,B & C at the Edison National Historic Site with file numbers ED1557; ED1558 & ED1558	
7/25/24	10046	A,B,C	Thine alone	Hold Edison. Made over 8/1/24 & 10/21/24
7/31/24	10044	F,G,H	Afterthoughts.	Make over of 7/12/24 session. Hold Edison. There are test pressings of Takes F,G & H at the Edison National Historic Site with file numbers ED1554, ED1555 & ED1556.
8/1/24	10046	F,G,H	Thine alone.	Make over of 7/25/24 session. Remade on 10/21/24. Passed by Edison There are test pressings of Takes F & G at the Edison National Historic Site with file numbers ED1555 & ED1554
9/10/24	10055	A,B,C	Valse Russe	Hold Edison Made over on 10/17/24 There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED1567, ED1568 & ED1569.
9/11/24	10056	A,B,C	Babbling brook.	Hold Edison. Made over 10/29/24. There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED1567, ED1569 & ED1568
9/19/24	10058	A,B,C	May has come	Passed by Edison There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED1572, ED1573 & ED1572
9/25/24	10059	A,B,C	Señorita -- Valse Espagnole	Hold Edison There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED1574, ED1575 & ED1574
9/26/24	10060	A,B,C	Kiss of spring -- Waltz	Hold Edison There are test pressings of Takes A, B & C at the Edison National Historic Site with file numbers ED1576; ED1576 & ED1577
10/17/24	10055	F,G,H	Valse Russe.	Remake of 9/10/24 session. Passed Edison. Issued on 51444 listed 12/11/24 - 5/19/26.
10/21/24	10046	J,K,L	Thine alone.	Remake of 7/25/24 & 8/1/24 sessions. Passed Edison. Issued on 51444 listed 12/11/24-5/19/26.
10/22/24	10025	F,G,H	Isis -- Gavotte.	Remake of 5/28/247 session. There are test pressings of Takes F, G & H at the Edison National Historic Site with file numbers ED1529, ED1530, ED1529

(continued on page 24)

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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4077 CASTELLS-OnStreetTears/SoThisIsLuv " 03A70378 $5
4078 CHANDLER BROS-People0etReady/TimeCame 004441402F85/
4079 GENE CHANDLER-ElsaneraRigby/FamiliarFeet 3R75541N85/
4080 CHANDLER-SilentNight/SilWinter P0R770014G81
4081 CarelCHANNING-NewlineThemOilSongs/There'sNE3A0067E85/
4082 JimmyCHARLES-REVELETS-MillionTone/HopPROMOp1000C-85
4083 RAYCHARLES-Drest'n-Down/Let'sGet Flue/ShitThisIsHotAndSexy 85/
4084 " -HardTimes/Wonder Wha " ATLAV2188 $5
4085 " -Terrible Life Blues/StickAndStones 4C0205748 $5
4086 " -Busted/MakingRelieve " "1048IN 85/
4087 CHARLESTON CityAllStars(EP)YesSirThatsMyBaby/SideBySide
Charleston, Wha/BobbyByrne, GeeBarnesEtcGRANAWARD2003$1
4088 ChubbyCHECKER-ThatTwist/Twist'in USA FARRAY811 M-85/
4089 " -TwistyWilma/LetsLikeToSeeWhere " 862 M-$1
4090 " -BlackCloud/Birdland " 873 M $1
4091 CHIFFONS-OnlyMyFriend/LoveSeTime LAURIE31355E-85/
4092 DaveCLARK 5-DuTurn2Cry/CeeWhee EP105-3763(RF85/
4093 (EP)ThisOLAKE&Me-AroundTheMoon/ishillageAroGrabSquareDance
Westerns-DevilDream,TurkeyInStrawSte WALDORF150E $1
4094 Climax&OLOUS (EP)JumpBluesBand,WetSax-CleanOut,High
Winds,Westin,Jr,Woodchuck 4E61
4095 WayneCOCHRAN-WeTAKEStyle-UpIndyWind/CHESS70S4E $1
4096 NatKingCOLE-U'lllSeeMe/Wanderlust CAP5486 M-
4097 (EP)PerryCOMO-WithIt,FatCathedralBoy/Chair-MotherDear
FriendlyIsleJoe/Avaria 0 P-1410SP$1
4098 BobbyCOMSTOCK&COUNTS-SeatleSounds/SinesLaMR2329E$1
4099 COMOPTS-SmallSky/Blues& ABC-PARA10576 E 85/
4100 CONTINENTALS-TheLoveCall/Believe/Wanderlust 40 40545E85/
4101 JerryCOOPER(GreatCreaner)DaddyILoveU/ANCHOR15108P$1
4102 COUNT VICTORS(RVReAr)PeopleNWin/DentiaffairBes(fea.
Denny Harvison CORAL 4237A4 $1.25
4103 FloydCRAMER(AllHitYou)Xmas/Xmerrsville 1436 985/
4104 (EP)JesseCRAWFORD-Sundsbar,SoInLuv/ChrsPARADE90-0445$1
4105 JohnnyCRAWFORD(RdvesGoLikeEVis-EndestedLuv/ENDI0058$1
4106 CREAM-16CenturyMan/FeelsNoFun LAMA1018 E
4107 CREW CUTS(RdvsRekNdv/EarthAngel MGM70537 $1.25
4108 BING CROSBY-AroundWorld460Days/V.YoungOS0262E
4109 BOB CROSBY O-RenkTenkTrain/MilkCowBOOGI67174F
4110 DannyCROLLER-IStandByMate(Hetsex)/VITAIRLE-0985/
4111 DANTE(RdvsIfuDontKnow/LeaveTears DE31170N $1
4112 "(AReWeOp)ByeByeBaby/ThatsWhy DE31268F$1.25
" SayItTake/RingOverHisCoatOfSnail?31319F1.25
4114 "AStrangerLove)Bits/Pieces/Ain'tNoSunshine MGM13000E$1
4115 JIMMIE DAVIS-DearSon(Restitution/HowLongBE35959455/
4116 SammyDAVIS-CarsenMaRAE(EP)OrTheStep,7432&48ee2S1401M
4117 JimmyDEAN(Hetsex)BigJohn/Stealican CO4377E $ 85/
4118 DEBBIE &DAVELLS(BrkNRdvNOw)DaddyLuvInSong0C4453E85/
4119 JOEY DEARStarlites-Shout/part 2 ROULETTE4416 975/
4120 "-DvryTimeIThinkBout0/part 2 " 4431E
4121 "-MidnightAtLuLa's/part 2 " 44889E85/
4122 DELPHONICS-LaLaMeansILuv0/CantGetOverMyOldLoveOO150
4123 DELLVIKINGS-WhisperBills/DontBeBo7155577F85/ 77F85/
4124 FamDENNARD(Jackmusicsrv)Cadillac/BuIDEAD0055/7F85/
4125 DETERGENTS-Double-O-Seven/WhokeepsMeHoldOfLE4638M-$1
4126 DETROITHarmonies(by BlackGosp)DeThatWentSONGB'D1070E
4127 DEVIONES-RipYaWin/SententalReasonROULE74541(F$1
4128 DIAMONDS-Sorry/ThatsAll MGM71240 and 85/
4129 " -FromBetweOfHeart/SheSayOoonBoobyBee"71404E-$1
4130 WarrDIXON(Festn)Teeningel/ByeByeBabyMGM12845 VF
4131 DION & BELMONTS-WeOneKnow/CantOnBeasailLAURIE3015
4132 CarlDOBKINS JR(WestnNpri4qrN)/ DECCO0018 JR 85/7481
4133 " -Genie/BitterOnKindOfLuv DE31145N 85/
4134 " -PromiseMe/AskMeQuestions DE31355 M85/
4135 TommyDORSEY O(EasternJoeyDeBarge)/SweetLuvSong DE31010F$1
4136 FATS DOMINO-BeforeYesOld/Tells IMP5660W# 85/
4137 RalDONNER(NdvsWeOpLikeLivis)SadlesMeaveOnNS5108975
4138 MIKE DOUGLAS(DenaOnly)Only/Feel/IfUrBRAVAA5698P85/
4139 " -SaveMyLifeSorry/ExpiliPerson DE31365 M 85/
4140 " -OalwayBay/LitTeenOlCountyGwn EP105-10132E85/
4141 DOVELLS-KissinInKitchen/Jitterbug PARKWAY55 NP85/
4142 " -AlwaysBaby/StandRunAwayFromCrazif " 861 M-$1/
4140 " -DragsterOnProwl/BabyGirl " 901 M 85/
4140$ " -OneFineDay/HappyBirthdayJustTheSame " 911 M-85/
4141 " -NatureWithLucy/WhatInWorldCaseOverU" 925 E 85/
4141$(EP)DOMINIAT JAZZ CONCERT-Hilites-TwoHallsNYC
May16,1958 :TonySoott,MannyAlbamStanOGDPar1015$82
4142 (EP)IrvingBerlinSongBungNyberlinsDOMBAT,Oa.CLIBBS,Jack
SMITH anGeoslarRitSBatst(WashboardSue)ROYALE2159$81
4143 DRIFTERS-BabyWeBeen/Aretha ATLAN23568E85/
4144 HUEY DUCK(Hetsex)WhatsTheMatterBaby/ShitThisIsHotAndSexy
4144 "-TexarkanaBaby(Hetsex/WeHelpWanted MGM70077M-85/
4145 "-CalledDerryCrockett/IBeenThinkin MGM70555E85/
4146 DRIFTERS(Again!)ICountTheTears/SuddenlyATLAN4087N$81
4147 BayDUNCAN(Textarea)WhatsIn/JustSoulSingin/ShitThisIsHot
4147$ "-AnymoreJimNeighbors DE31105 EP 85/
4148 "-I'mAStrangerInOut/SHeartsInTangle DE31193 N-85/
4149 "-TwistyWilma/LetsLikeToSeeWhere " 862 M-$1
4150 "-BlackCloud/Birdland " 873 M $1
4151 CHIFFONS-OnlyMyFriend/LoveSeTime LAURIE31355E-85/
4152 DaveCLARK 5-DuTurn2Cry/CeeWhee EP105-3763(RF85/
4153(EP)ThisOLAKE&Me-AroundTheMoon/ishillageAroGrabSquareDances
Westerns-DevilDream,TurkeyInStrawSte WALDORF150E $1
4154 Climax&OLOUS (EP)JumpBluesBand,WetSax-CleanOut,High
Winds,Westin,Jr,Woodchuck 4E61
4155 WayneCOCHRAN-WeTAKEStyle-UpIndyWind/CHESS70S4E $1
4156 NatKingCOLE-U'lllSeeMe/Wanderlust CAP5486 M-
4157(EP)PerryCOMO-WithIt,FatCathedralBoy/Chair-MotherDear
FriendlyIsleJoe/Avaria 0 P-1410SP$1
4158 BobbyCOMSTOCK&COUNTS-SeatleSounds/SinesLaMR2329E$1
4159 COMOPTS-SmallSky/Blues& ABC-PARA10576 E 85/
4160 CONTINENTALS-TheLoveCall/Believe/Wanderlust 40 40545E85/
4161 JerryCOOPER(GreatCreaner)DaddyILoveU/ANCHOR15108P$1
4162 COUNT VICTORS(RVReAr)PeopleNWin/DentiaffairBes(fea.
Denny Harvison CORAL 4237A4 $1.25
4163 FloydCRAMER(AllHitYou)Xmas/Xmerrsville 1436 985/
4164(EP)JesseCRAWFORD-Sundsbar,SoInLuv/ChrsPARADE90-0445$1
4165 JohnnyCRAWFORD(RdvesGoLikeEVis-EndestedLuv/ENDI0058$1
4166 CREAM-16CenturyMan/FeelsNoFun LAMA1018 E
4167 CREW CUTS(RdvsRekNdv/EarthAngel MGM70537 $1.25
4168 BING CROSBY-AroundWorld460Days/V.YoungOS0262E
4169 BOB CROSBY O-RenkTenkTrain/MilkCowBOOGI67174F
4170 DannyDARLIN-IStandByMate(Hetsex)/VITAIRLE-0985/
4171 DANTE(RdvsIfuDontKnow/LeaveTears DE31170N $1
4172 "(AReWeOp)ByeByeBaby/ThatsWhy DE31268F$1.25
" SayItTake/RingOverHisCoatOfSnail?31319F1.25
4174 "AStrangerLove)Bits/Pieces/Ain'tNoSunshine MGM13000E$1
4175 JIMMIE DAVIS-DearSon(Restitation/HowLongBE35959455/
4176 SammyDAVIS-CarsenMaRAE(EP)OrTheStep,7432&48ee2S1401M
4177 JimmyDEAN(Hetsex)BigJohn/Stealican CO4377E $ 85/
4178 DEBBIE &DAVELLS(BrkNRdvNOw)DaddyILoveU/ANCHOR15108P$1
4179 JOEY DEARStarlites-Shout/part 2 ROULETTE4416 975/
4180 "-DvryTimeIThinkBout0/part 2 " 4431E
4181 "-MidnightAtLuLa's/part 2 " 44889E85/
4182 DELPHONICS-LaLaMeansILuv0/CantGetOverMyOldLoveOO150
4183 DELLVIKINGS-WhisperBills/DontBeBo7155577F85/ 77F85/
4184 FamDENNARD(Jackmusicsrv)Cadillac/BuIDEAD0055/7F85/
4185 DETERGENTS-Double-O-Seven/WhokeepsMeHoldOfLE4638M-$1
4186 DETROITHarmonies(by BlackGosp)DeThatWentSONGB'D1070E
4187 DEVIONES-RipYaWin/SententalReasonROULE74541(F$1
4188 DIAMONDS-Sorry/ThatsAll MGM71240 and 85/
4189 " -FromBetweOfHeart/SheSayOoonBoobyBee"71404E-$1
4190 WarrDIXON(Festn)Teeningel/ByeByeBabyMGM12845 VF
4191 DION & BELMONTS-WeOneKnow/CantOnBeasailLAURIE3015
4192 CarlDOBKINS JR(WestnNpri4qrN)/ DECCO0018 JR 85/7481
4193 " -Genie/BitterOnKindOfLuv DE31145N 85/
4194 " -PromiseMe/AskMeQuestions DE31355 M85/
4195 TommyDORSEY O(EasternJoeyDeBarge)/SweetLuvSong DE31010F$1
4196 FATS DOMINO-BeforeYesOld/Tells IMP5660W# 85/
4197 RalDONNER(NdvsWeOpLikeLivis)SadlesMeaveOnNS5108975
4198 MIKE DOUGLAS(DenaOnly)Only/Feel/IfUrBRAVAA5698P85/
4199 " -SaveMyLifeSorry/ExpiliPerson DE31365 M 85/
4200 " -OalwayBay/LitTeenOlCountyGwn EP105-10132E85/
4201 DOVELLS-KissinInKitchen/Jitterbug PARKWAY55 NP85/
4202 " -AlwaysBaby/StandRunAwayFromCrazif " 861 M-$1/
4203 " -DragsterOnProwl/BabyGirl " 901 M 85/
4204 " -OneFineDay/HappyBirthdayJustTheSame " 911 M-85/
4205 " -NatureWithLucy/WhatInWorldCaseOverU" 925 E 85/
4206(EP)DOMINIAT JAZZ CONCERT-Hilites-TwoHallsNYC
May16,1958 :TonySoott,MannyAlbamStanOGDPar1015$82
4207 (EP)IrvingBerlinSongBungNyberlinsDOMBAT,Oa.CLIBBS,Jack
SMITH anGeoslarRitSBatst(WashboardSue)ROYALE2159$81
4208 DRIFTERS-BabyWeBeen/Aretha ATLAN23568E85/
4209 HUEY DUCK(Hetsex)WhatsTheMatterBaby/ShitThisIsHotAndSexy
4210 "-TexarkanaBaby(Hetsex/WeHelpWanted MGM70077M-85/
4211 "-CalledDerryCrockett/IBeenThinkin MGM70555E85/
4212 DRIFTERS(Again!)ICountTheTears/SuddenlyATLAN4087N$81
4213 BayDUNCAN(Textarea)WhatsIn/JustSoulSingin/ShitThisIsHot
4213$ "-AnymoreJimNeighbors DE31105 EP 85/
4214 "-I'mAStrangerInOut/SHeartsInTangle DE31193 N-85/
4215 "-TwistyWilma/LetsLikeToSeeWhere " 862 M-$1
4216 "-BlackCloud/Birdland " 873 M $1
4217 CHIFFONS-OnlyMyFriend/LoveSeTime LAURIE31355E-85/
4218 DaveCLARK 5-DuTurn2Cry/CeeWhee EP105-3763(RF85/
4219(EP)ThisOLAKE&Me-AroundTheMoon/ishillageAroGrabSquareDances
Westerns-DevilDream,TurkeyInStrawSte WALDORF150E $1
4220 Climax&OLOUS (EP)JumpBluesBand,WetSax-CleanOut,High
Winds,Westin,Jr,Woodchuck 4E61
4221 WayneCOCHRAN-WeTAKEStyle-UpIndyWind/CHESS70S4E $1
4222 NatKingCOLE-U'lllSeeMe/Wanderlust CAP5486 M-
4223(EP)PerryCOMO-WithIt,FatCathedralBoy/Chair-MotherDear
FriendlyIsleJoe/Avaria 0 P-1410SP$1
4224 BobbyCOMSTOCK&COUNTS-SeatleSounds/SinesLaMR2329E$1
4225 COMOPTS-SmallSky/Blues& ABC-PARA10576 E 85/
4226 CONTINENTALS-TheLoveCall/Believe/Wanderlust 40 40545E85/
4227 JerryCOOPER(GreatCreaner)DaddyILoveU/ANCHOR15108P$1
4228 COUNT VICTORS(RVReAr)PeopleNWin/DentiaffairBes(fea.
Denny Harvison CORAL 4237A4 $1.25
4229 FloydCRAMER(AllHitYou)Xmas/Xmerrsville 1436 985/
4230(EP)JesseCRAWFORD-Sundsbar,SoInLuv/ChrsPARADE90-0445$1
4231 JohnnyCRAWFORD(RdvesGoLikeEVis-EndestedLuv/ENDI0058$1
4232 CREAM-16CenturyMan/FeelsNoFun LAMA1018 E
4233 CREW CUTS(RdvsRekNdv/EarthAngel MGM70537 $1.25
4234 BING CROSBY-AroundWorld460Days/V.YoungOS0262E
4235 BOB CROSBY O-RenkTenkTrain/MilkCowBOOGI67174F
4236 DannyDARLIN-IStandByMate(Hetsex)/VITAIRLE-0985/
4237 DANTE(RdvsIfuDontKnow/LeaveTears DE31170N $1
4238 "(AReWeOp)ByeByeBaby/ThatsWhy DE31268F$1.25
" SayItTake/RingOverHisCoatOfSnail?31319F1.25
4240 "AStrangerLove)Bits/Pieces/Ain'tNoSunshine MGM13000E$1
4241 JIMMIE DAVIS-DearSon(Restitation/HowLongBE35959455/
4242 SammyDAVIS-CarsenMaRAE(EP)OrTheStep,7432&48ee2S1401M
4243 JimmyDEAN(Hetsex)BigJohn/Stealican CO4377E $ 85/
4244 DEBBIE &DAVELLS(BrkNRdvNOw)DaddyILoveU/ANCHOR15108P$1
4245 JOEY DEARStarlites-Shout/part 2 ROULETTE4416 975/
4246 "-DvryTimeIThinkBout0/part 2 " 4431E
4247 "-MidnightAtLuLa's/part 2 " 44889E85/
4248 DELPHONICS-LaLaMeansILuv0/CantGetOverMyOldLoveOO150
4249 DELLVIKINGS-WhisperBills/DontBeBo7155577F85/ 77F85/
4250 FamDENNARD(Jackmusicsrv)Cadillac/BuIDEAD0055/7F85/
4251 DETERGENTS-Double-O-Seven/WhokeepsMeHoldOfLE4638M-$1
4252 DETROITHarmonies(by BlackGosp)DeThatWentSONGB'D1070E
4253 DEVIONES-RipYaWin/SententalReasonROULE74541(F$1
4254 DIAMONDS-Sorry/ThatsAll MGM71240 and 85/
4255 " -FromBetweOfHeart/SheSayOoonBoobyBee"71404E-$1
4256 WarrDIXON(Festn)Teeningel/ByeByeBabyMGM12845 VF
4257 DION & BELMONTS-WeOneKnow/CantOnBeasailLAURIE3015
4258 CarlDOBKINS JR(WestnNpri4qrN)/ DECCO0018 JR 85/7481
4259 " -Genie/BitterOnKindOfLuv DE31145N 85/
4260 " -PromiseMe/AskMeQuestions DE31355 M85/
4261 TommyDORSEY O(EasternJoeyDeBarge)/SweetLuvSong DE31010F$1
4262 FATS DOMINO-BeforeYesOld/Tells IMP5660W# 85/
4263 RalDONNER(NdvsWeOpLikeLivis)SadlesMeaveOnNS5108975
4264 MIKE DOUGLAS(DenaOnly)Only/Feel/IfUrBRAVAA5698P85/
4265 " -SaveMyLifeSorry/ExpiliPerson DE31365 M 85/
4266 " -OalwayBay/LitTeenOlCountyGwn EP105-10132E85/
4267 DOVELLS-KissinInKitchen/Jitterbug PARKWAY55 NP85/
4268 " -AlwaysBaby/StandRunAwayFromCrazif " 861 M-$1/
4269 " -DragsterOnProwl/BabyGirl " 901 M 85/
4270 " -OneFineDay/HappyBirthdayJustTheSame " 911 M-85/
4271 " -NatureWithLucy/WhatInWorldCaseOverU" 925 E 85/
4272(EP)DOMINIAT JAZZ CONCERT-Hilites-TwoHallsNYC
May16,1958 :TonySoott,MannyAlbamStanOGDPar1015$82
4273 (EP)IrvingBerlinSongBungNyberlinsDOMBAT,Oa.CLIBBS,Jack
SMITH anGeoslarRitSBatst(WashboardSue)ROYALE2159$81
4274 DRIFTERS-BabyWeBeen/Aretha ATLAN23568E85/
4275 HUEY DUCK(Hetsex)WhatsTheMatterBaby/ShitThisIsHotAndSexy
4276 "-TexarkanaBaby(Hetsex/WeHelpWanted MGM70077M-85/
4277 "-CalledDerryCrockett/IBeenThinkin MGM70555E85/
4278 DRIFTERS(Again!)ICountTheTears/SuddenlyATLAN4087N$81
4279 BayDUNCAN(Textarea)WhatsIn/JustSoulSingin/ShitThisIsHot
4279$ "-AnymoreJimNeighbors DE31105 EP 85/
4280 "-I'mAStrangerInOut/SHeartsInTangle DE31193 N-85/
4281 "-TwistyWilma/LetsLikeToSeeWhere " 862 M-$1
4282 "-BlackCloud/Birdland " 873 M $1
4283 CHIFFONS-OnlyMyFriend/LoveSeTime LAURIE31355E-85/
4284 DaveCLARK 5-DuTurn2Cry/CeeWhee EP105-3763(RF85/
4285(EP)ThisOLAKE&Me-AroundTheMoon/ishillageAroGrabSquareDances
Westerns-DevilDream,TurkeyInStrawSte WALDORF150E $1
4286 Climax&OLOUS (EP)JumpBluesBand,WetSax-CleanOut,High
Winds,Westin,Jr,Woodchuck 4E61
4287 WayneCOCHRAN-WeTAKEStyle-UpIndyWind/CHESS70S4E $1
4288 NatKingCOLE-U'lllSeeMe/Wanderlust CAP5486 M-
4289(EP)PerryCOMO-WithIt,FatCathedralBoy/Chair-MotherDear
FriendlyIsleJoe/Avaria 0 P-1410SP$1
4290 BobbyCOMSTOCK&COUNTS-SeatleSounds/SinesLaMR2329E$1
4291 COMOPTS-SmallSky/Blues& ABC-PARA10576 E 85/
4292 CONTINENTALS-TheLoveCall/Believe/Wanderlust 40 40545E85/
4293 JerryCOOPER(GreatCreaner)DaddyILoveU/ANCHOR15108P$1
4294 COUNT VICTORS(RVReAr)PeopleNWin/DentiaffairBes(fea.
Denny Harvison CORAL 4237A4 $1.25
4295 FloydCRAMER(AllHitYou)Xmas/Xmerrsville 1436 985/
4296(EP)JesseCRAWFORD-Sundsbar,SoInLuv/ChrsPARADE90-0445$1
4297 JohnnyCRAWFORD(RdvesGoLikeEVis-EndestedLuv/ENDI0058$1
4298 CREAM-16CenturyMan/FeelsNoFun LAMA1018 E
4299 CREW CUTS(RdvsRekNdv/EarthAngel MGM70537 $1.25
4300 BING CROSBY-AroundWorld460Days/V.YoungOS0262E
4301 BOB CROSBY O-RenkTenkTrain/MilkCowBOOGI67174F
4302 DannyDARLIN-IStandByMate(Hetsex)/VITAIRLE-0985/
4303 DANTE(RdvsIfuDontKnow/LeaveTears DE31170N $1
4304 "(AReWeOp)ByeByeBaby/ThatsWhy DE31268F$1.25
" SayItTake/RingOverHisCoatOfSnail?31319F1.25
4306 "AStrangerLove)Bits/Pieces/Ain'tNoSunshine MGM13000E$1
4307 JIMMIE DAVIS-DearSon(Restitation/HowLongBE35959455/
4308 SammyDAVIS-CarsenMaRAE(EP)OrTheStep,7432&48ee2S1401M
4309 JimmyDEAN(Hetsex)BigJohn/Stealican CO4377E $ 85/
4310 DEBBIE &DAVELLS(BrkNRdvNOw)DaddyILoveU/ANCHOR15108P$1
4311 JOEY DEARStarlites-Shout/part 2 ROULETTE4416 975/
4312 "-DvryTimeIThinkBout0/part 2 " 4431E
4313 "-MidnightAtLuLa's/part 2 " 44889E85/
4314 DELPHONICS-LaLaMeansILuv0/CantGetOverMyOldLoveOO150
4315 DELLVIKINGS-WhisperBills/DontBeBo7155577F85/ 77F85/
4316 FamDENNARD(Jackmusicsrv)Cadillac/BuIDEAD0055/7F85/
4317 DETERGENTS-Double-O-Seven/WhokeepsMeHoldOfLE4638M-$1
4318 DETROITHarmonies(by BlackGosp)DeThatWentSONGB'D1070E
4319 DEVIONES-RipYaWin/SententalReasonROULE74541(F$1
4320 DIAMONDS-Sorry/ThatsAll MGM71240 and 85/
4321 " -FromBetweOfHeart/SheSayOoonBoobyBee"71404E-$1
4322 WarrDIXON(Festn)Teeningel/ByeByeBabyMGM12845 VF
4323 DION & BELMONTS-WeOneKnow/CantOnBeasailLAURIE3015
4324 CarlDOBKINS JR(WestnNpri4qrN)/ DECCO0018 JR 85/7481
4325 " -Genie/BitterOnKindOfLuv DE31145N 85/
4326 " -PromiseMe/AskMeQuestions DE31355 M85/
4327 TommyDORSEY O(EasternJoeyDeBarge)/SweetLuvSong DE31010F$1
4328 FATS DOMINO-BeforeYesOld/Tells IMP5660W# 85/
4329 RalDONNER(NdvsWeOpLikeLivis)SadlesMeaveOnNS5108975
4330 MIKE DOUGLAS(DenaOnly)Only/Feel/IfUrBRAVAA5698P85/
4331 " -SaveMyLifeSorry/ExpiliPerson DE31365 M 85/
4332 " -OalwayBay/LitTeenOlCountyGwn EP105-10132E85/
4333 DOVELLS-KissinInKitchen/Jitterbug PARKWAY55 NP85/
4334 " -AlwaysBaby/StandRunAwayFromCrazif " 861 M-$1/
4335 " -DragsterOnProwl/BabyGirl " 901 M 85/
4336 " -OneFineDay/HappyBirthdayJustTheSame " 911 M-85/
4337 " -NatureWithLucy/WhatInWorldCaseOverU" 925 E 85/
4338(EP)DOMINIAT JAZZ CONCERT-Hilites-TwoHallsNYC
May16,1958 :TonySoott,MannyAlbamStanOGDPar1015$82
4339 (EP)IrvingBerlinSongBungNyberlinsDOMBAT,Oa.CLIBBS,Jack
SMITH anGeoslarRitSBatst(WashboardSue)ROYALE2159$81
4340 DRIFTERS-BabyWeBeen/Aretha ATLAN23568E85/
4341 HUEY DUCK(Hetsex)WhatsTheMatterBaby/ShitThisIsHotAndSexy
4342 "-TexarkanaBaby(Hetsex/WeHelpWanted MGM70077M-85/
4343 "-CalledDerryCrockett/IBeenThinkin MGM70555E85/
4344 DRIFTERS(Again!)ICountTheTears/SuddenlyATLAN4087N$81
4345 BayDUNCAN(Textarea)WhatsIn/JustSoulSingin/ShitThisIsHot
4345$ "-AnymoreJimNeighbors DE31105 EP 85/
4346 "-I'mAStrangerInOut/SHeartsInTangle DE31193 N-85/
4347 "-TwistyWilma/LetsLikeToSeeWhere " 862 M-$1
4348 "-BlackCloud/Birdland " 873 M $1
4349 CHIFFONS-OnlyMyFriend/LoveSeTime LAURIE31355E-85/
4350 DaveCLARK 5-DuTurn2Cry/CeeWhee EP105-3763(RF85/
4351(EP)ThisOLAKE&Me-AroundTheMoon/ishillageAroGrabSquareDances
Westerns-DevilDream,TurkeyInStrawSte WALDORF150E $1
4352 Climax&OLOUS (EP)JumpBluesBand,WetSax-CleanOut,High
Winds,Westin,Jr,Woodchuck 4E61
4353 WayneCOCHRAN-WeTAKEStyle-UpIndyWind/CHESS70S4E $1
4354 NatKingCOLE-U'lllSeeMe/Wanderlust CAP5486 M-
4355(EP)PerryCOMO-WithIt,FatCathedralBoy/Chair-MotherDear
FriendlyIsleJoe/Avaria 0 P-1410SP$1
4356 BobbyCOMSTOCK&COUNTS-SeatleSounds/SinesLaMR2329E$1
4357 COMOPTS-SmallSky/Blues& ABC-PARA10576 E 85/
4358 CONTINENTALS-TheLoveCall/Believe/Wanderlust 40 40545E85/
4359 JerryCOOPER(GreatCreaner)DaddyILoveU/ANCHOR15108P$1
4360 COUNT VICTORS(RVReAr)PeopleNWin/DentiaffairBes(fea.
Denny Harvison CORAL 4237A4 $1.25
4361 FloydCRAMER(AllHitYou)Xmas/Xmerrsville 1436 985/
4362(EP)JesseCRAWFORD-Sundsbar,SoInLuv/ChrsPARADE90-0445$1
4363 JohnnyCRAWFORD(RdvesGoLikeEVis-EndestedLuv/ENDI0058$1
4364 CREAM-16CenturyMan/FeelsNoFun LAMA1018 E
4365 CREW CUTS(RdvsRekNdv/EarthAngel MGM70537 $1.25
4366 BING CROSBY-AroundWorld460Days/V.YoungOS0262E
4367 BOB CROSBY O-RenkTenkTrain/MilkCowBOOGI67174F
4368 DannyDARLIN-IStandByMate(Hetsex)/VITAIRLE-0985/
4369 DANTE(RdvsIfuDontKnow/LeaveTears DE31170N $1
4370 "(AReWeOp)ByeByeBaby/ThatsWhy DE31268F$1.25
" SayItTake/RingOverHisCoatOfSnail?31319F1.25
4372 "AStrangerLove)Bits/Pieces/Ain'tNoSunshine MGM13000E$1
4373 JIMMIE DAVIS-DearSon(Restitation/HowLongBE35959455/
4374 SammyDAVIS-CarsenMaRAE(EP)OrTheStep,7432&48ee2S1401M
4375 JimmyDEAN(Hetsex)BigJohn/Stealican CO4377E $ 85/
4376 DEBBIE &DAVELLS(BrkNRdvNOw)DaddyILoveU/ANCHOR15108P$1
4377 JOEY DEARStarlites-Shout/part 2 ROULETTE4416 975/
4378 "-DvryTimeIThinkBout0/part 2 " 4431E
4379 "-MidnightAtLuLa's/part 2 " 44889E85/
4380 DELPHONICS-LaLaMeansILuv0/CantGetOverMyOldLoveOO150
4381 DELLVIKINGS-WhisperBills/DontBeBo7155577F85/ 77F85/
4382 FamDENNARD(Jackmusicsrv)Cadillac/BuIDEAD0055/7F85/
4383 DETERGENTS-Double-O-Seven/WhokeepsMeHoldOfLE4638M-$1
4384 DETROITHarmonies(by BlackGosp)DeThatWentSONGB'D1070E
4385 DEVIONES-RipYaWin/SententalReasonROULE74541(F$1
4386 DIAMONDS-Sorry/ThatsAll MGM71240 and 85/
4387 " -FromBetweOfHeart/SheSayOoonBoobyBee"71404E-$1
4388 WarrDIXON(Festn)Teeningel/ByeByeBabyMGM12845 VF
4389 DION & BELMONTS-WeOneKnow/CantOnBeasailLAURIE3015
4390 CarlDOBKINS JR(WestnNpri4qrN)/ DECCO0018 JR 85/7481
4391 " -Genie/BitterOnKindOfLuv DE31145N 85/
4392 " -PromiseMe/AskMeQuestions DE31355 M85/
4393 TommyDORSEY O(EasternJoeyDeBarge)/SweetLuvSong DE31010F$1
4394 FATS DOMINO-BeforeYesOld/Tells IMP5660W# 85/
4395 RalDONNER(NdvsWeOpLikeLivis)SadlesMeaveOnNS5108975
4396 MIKE DOUGLAS(DenaOnly)Only/Feel/IfUrBRAVAA5698P85/
4397 " -SaveMyLifeSorry/ExpiliPerson DE31365 M 85/
4398 " -OalwayBay/LitTeenOlCountyGwn EP105-10132E85/
4399 DOVELLS-KissinInKitchen/Jitterbug PARKWAY55 NP85/
4400 " -AlwaysBaby/StandRunAwayFromCrazif " 861 M-$1/
4401 " -DragsterOnProwl/BabyGirl " 901 M 85/
4402 " -OneFineDay/HappyBirthdayJustTheSame " 911 M-85/
4403 " -NatureWithLucy/WhatInWorldCaseOverU" 925 E 85/
4404(EP)DOMINIAT JAZZ CONCERT-Hilites-TwoHallsNYC
May16,1958 :TonySoott,MannyAlbamStanOGDPar1015$82
4405 (EP)IrvingBerlinSongBungNyberlinsDOMBAT,Oa.CLIBBS,Jack
SMITH anGeoslarRitSBatst(WashboardSue)ROYALE2159$81
4406 DRIFTERS-BabyWeBeen/Aretha ATLAN23568E85/
4407 HUEY DUCK(Hetsex)WhatsTheMatterBaby/ShitThisIsHotAndSexy
4408 "-TexarkanaBaby(Hetsex/WeHelpWanted MGM70077M-85/
4409 "-CalledDerryCrockett/IBeenThinkin MGM70555E85/
4410 DRIFTERS(Again!)ICountTheTears/SuddenlyATLAN4087N$81
4411 BayDUNCAN(Textarea)WhatsIn/JustSoulSingin/ShitThisIsHot
4411$ "-AnymoreJimNeighbors DE31105 EP 85/
4412 "-I'mAStrangerInOut/SHeartsInTangle DE31193 N-85/
4413 "-TwistyWilma/LetsLikeToSeeWhere " 862 M-$1
4414 "-BlackCloud/Birdland " 873 M $1
4415 CHIFFONS-OnlyMyFriend/LoveSeTime LAURIE31355E-85/
4416 DaveCLARK 5-DuTurn2Cry/CeeWhee EP105-3763(RF85/
4417(EP)ThisOLAKE&Me-AroundTheMoon/ishillageAroGrabSquareDances
Westerns-DevilDream,TurkeyInStrawSte WALDORF150E $1
4418 Climax&OLOUS (EP)JumpBluesBand,WetSax-CleanOut,High
Winds,Westin,Jr,Woodchuck 4E61
4419 WayneCOCHRAN-WeTAKEStyle-UpIndyWind/CHESS70S4E $1
4420 NatKingCOLE-U'lllSeeMe/Wanderlust CAP5486 M-
4421(EP)PerryCOMO-WithIt,FatCathedralBoy/Chair-MotherDear
FriendlyIsleJoe/Avaria 0 P-1410SP$1
4422 BobbyCOMSTOCK&COUNTS-SeatleSounds/SinesLaMR2329E$1
4423 COMOPTS-SmallSky/Blues& ABC-PARA10576 E 85/
4424 CONTINENTALS-TheLoveCall/Believe/Wanderlust 40 40545E85/
4425 JerryCOOPER(GreatCreaner)DaddyILoveU/ANCHOR15108P$1
4426 COUNT VICTORS(RVReAr)PeopleNWin/DentiaffairBes(fea.
Denny Harvison CORAL 4237A4 $1.25
4427 FloydCRAMER(AllHitYou)Xmas/Xmerrsville 1436 985/
4428(EP)JesseCRAWFORD-Sundsbar,SoInLuv/ChrsPARADE90-0445$1
4429 JohnnyCRAWFORD(RdvesGoLikeEVis-EndestedLuv/ENDI0058$1
4430 CREAM-16CenturyMan/FeelsNoFun LAMA1018 E
4431 CREW CUTS(RdvsRekNdv/EarthAngel MGM70537 $1.25
4432 BING CROSBY-AroundWorld460Days/V.YoungOS0262E
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4435 DANTE(RdvsIfuDontKnow/LeaveTears DE31170N $1
4436 "(AReWeOp)ByeByeBaby/ThatsWhy DE31268F$1.25
" SayItTake/RingOverHisCoatOfSnail?31319F1.25
4438 "AStrangerLove)Bits/Pieces/Ain'tNoSunshine MGM13000E$1
4439 JIMMIE DAVIS-DearSon(Restitation/HowLongBE35959455/
4440 SammyDAVIS-CarsenMaRAE(EP)OrTheStep,7432&48ee2S1401M
4441 JimmyDEAN(Hetsex)BigJohn/Stealican CO4377E $ 85/
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4443 JOEY DEARStarlites-Shout/part 2 ROULETTE4416 975/
4444 "-DvryTimeIThinkBout0/part 2 " 4431E
4445 "-MidnightAtLuLa's/part 2 " 44889E85/
4446 DELPHONICS-LaLaMeansILuv0/CantGetOverMyOldLoveOO150
4447 DELLVIKINGS-WhisperBills/DontBeBo7155577F85/ 77F85/
4448 FamDENNARD(Jackmusicsrv)Cadillac/BuIDEAD0055/7F85/
4449 DETERGENTS-Double-O-Seven/WhokeepsMeHoldOfLE4638M-$1
4450 DETROITHarmonies(by BlackGosp)DeThatWentSONGB'D1070E
4451 DEVIONES-RipYaWin/SententalReasonROULE74541(F$1
4452 DIAMONDS-Sorry/ThatsAll MGM71240 and 85/
4453 " -FromBetweOfHeart/SheSayOoonBoobyBee"71404E-$1
4454 WarrDIXON(Festn)Teeningel/ByeByeBabyMGM12845 VF
4455 DION & BELMONTS-WeOneKnow/CantOnBeasailLAURIE3015
4456 CarlDOBKINS JR(WestnNpri4qrN)/ DECCO0018 JR 85/7481
4457 " -Genie/BitterOnKindOfLuv DE31145N 85/
4458 " -PromiseMe/AskMeQuestions DE31355 M85/
4459 TommyDORSEY O(EasternJoeyDeBarge)/SweetLuvSong DE31010F$1
4460 FATS DOMINO-BeforeYesOld/Tells IMP5660W# 85/
4461 Ral

THE LADY WITH THE TAP - ELEANOR POWELL (cont'd)

Eleanor Powell returned to New York for anything but a rest. She was featured heavily on radio on Socony's "Flying Red Horse Tavern" and on the "Shell Chateau". This brings us to a rather interesting aside and also part of the basic reason for this article. By today's jaded standards, tap dancing on radio or records is a strange concept. Only a few really exciting dancers were able to bring alive their craft in these media. Bill "Bojangles" Robinson, Fred Astaire, and Eleanor Powell were the only stage and screen personalities able to accomplish this. (Notably Miss Powell was the only woman to do this!)

Now back in New York, once again Broadway called. This time it was in the guise of the Messrs. Shubert. Vincente Minnelli (father of Liza) at 28 years of age was given his first solo production "At Home Abroad". It was a musical around-the-world cruise made up of vignettes at various geographical points of interest. Considering the bubbling caldron of world affairs it was a very happy trip. The world of Adolf Hitler, Benito Mussolini, Hirohito, and "Peace in our time" were happily ignored. The show starred Beatrice Lillie, Ethel Waters, Herb Williams, and Eleanor Powell. It boasted a delightful score by Dietz and Schwartz. In it Miss Powell played a stuffy Britisher discussing gentlemanly foibles in "That's Not Cricket". At another port she was a spy delivering top secret messages to her cohorts through Morse-code tap dancing in "The Lady with the Tap". She was also featured in a production number (complete with marionettes!) discussing an overview of the trip called "What a Wonderful World". Later, she and Ethel Waters discussed the delights of a young man getting all dolled up to see his favorite girl in "Got a Bran' New Suit".

Eleanor Powell, at this time, held the rare and perhaps unduplicated distinction of having her name appear simultaneously on two marquees directly opposite one another on Broadway. (One was for "At Home Abroad" and across the street was "Broadway Melody of 1936"!) After three months appearing in the show, making the constant radio appearances, and getting another call from Hollywood to do "Born to Dance", it is small wonder that she collapsed from sheer exhaustion from overwork.

After several weeks rest, she was back on her feet and on to Hollywood again. More on that next issue.

Any comments, questions, information, etc. to:
Roy L.Evans,Jr.
71 East Glenwood Drive
Bergenfield, New Jersey 07621

Franz Falkenburg (Pseud. of Ernest L. Stevens), piano -

10/29/24 10056 F,G,H Babbling brook. Remake of 9/11/24 session. Passed by Walsh. There are test pressings at the Edison National Historic Site with file numbers: Take F ED1570; Take H ED1570.

10/30/24 10045 F,G,H Charming waltzes. Remake of 7/16/24 session. Passed by Walsh. There are test pressings of Takes F, G & H at the Edison National Historic Site with file numbers ED1559; ED1559 & ED1560

Franz Falkenburg

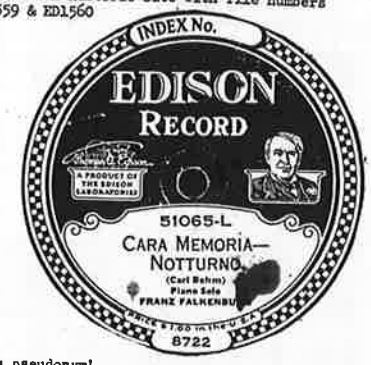
ISSUE INFORMATION

Discs

51065 8716/ 8722
51124 8711/ 8714
51301 8749/ 10008
51444 10055/ 10046
51485/ 10037/ 10039
51505 10026/ 10035

Cylinder recordings

4758 dubbed from disc matrix 8714



******* Next... another Stevens pseudonym!
---- HARRY OSBORNE and more!! **********

DIGGIN' THE GROOVES . . . . with bob davenport

BIG NEWS BULLETIN ! ! ! ---- I recently had a call from RCA in New York, and part of the mystery of the Bluebird Series has been solved. Sorry I can't give you more details as of now (but keep watching this column for further developments!) regarding future plans. But, it seems there was a release in January of two new items, neither of which have found their way here yet so I'll just have to give you minute details: One of these is "The Complete Glenn Miller, Vol.5" (AXM2-5565) while the other is "The Complete Tommy Dorsey, Vol. 4 (AXM2-5564).

Well, guys and gals, it's time for me to wrap things up here for this time. Will close with happy hunting, and good listening. For any further details on anything you read about here in D.T.G's. write to me at 10661 Old Redwood Hwy., Healdsburg, Ca 95448. - - So long for now.

"BLACK PATTI" on the American Theatrical Stage

The year 1916 was the last season for "Black Patti Troubadours". It was reported that the Troubadours started the season in Chicago or in Indianapolis and Pittsburgh but during this season the "Black Patti and the Troubadours" disbanded. Mme. Jones was emotionally upset about this sudden announcement that the company was forced to break up, and the performers and chorus members were partially paid to aid them to return to the city. Black Patti's Troubadours were now non-existent after nineteen seasons on the stage.

Their work in pioneer trail blazing,with their leader Madame Jones, was now a living legend in the history of the theatrical stage. While she was still living in Providence, R.I., memories of her by the Negro generation who heard her and were proud of her, remembered, when the Chicago Record Company was formed, her name was selected for the new phonograph label "Black Patti" in her honor. Previously the Black Swan record named after Elizabeth Taylor Greenfield by the Pace Phonograph Corporation of New York on January 1921 was a tribute to another of the famous of her race to rise to great heights in the early 1800s on the American concert stage.

Elizabeth Taylor Greenfield, known as the "Black Swan", born in Natchez Mississippi in 1809, appeared on the American concert stage. She possessed a contralto voice of incomparable range.

She was on concert throughout major cities of America and went to England, gave a command performance for Queen Victoria at Buckingham Palace May 4, 1854, received a favorable reputation abroad. Returning to America, she went into semi-retirement as a vocal teacher. She died on March 31, 1876. (22)

An interesting story is the "Black Swan" record started when Harry H. Pace left the Pace & Handy Music Company to begin the "Black Swan" recording venture. This company formed in Jan. 1921, later in May 17th 1924 merged with the Paramount (New York Recording Laboratories. They recorded records primarily for blacks. This was in remembrance of a Negro singer who also carried the torch of progress for those to follow. The Black Swan record had a small design of a black swan on the label - when the Black Patti record was produced in 1927 it had a beautifully designed peacock with a feather spread as a major part of the label.

(to be continued)

(22) James Weldon Johnson - Black Manhattan (1939)

A R S C association for recorded sound collections

(contact Les Waffen, exec sec., A.R.S.C., P.O. Box 1643, Manassas Va 22110 (202)523-3267)....

The Association for Recorded Sound Collections (ARSC) has announced that its 14th Annual Convention will be held in Ottawa, May 8-10, 1980. This year's meeting is being hosted by the National Library and Public Archives of Canada, and will be held at their facility.